## Special Twelve-Page Guide to Adult Education

## ernon Jordan, the Great Black Hope, by Orde Coombs

## Down Lois's Lane: Superman of the Ad World

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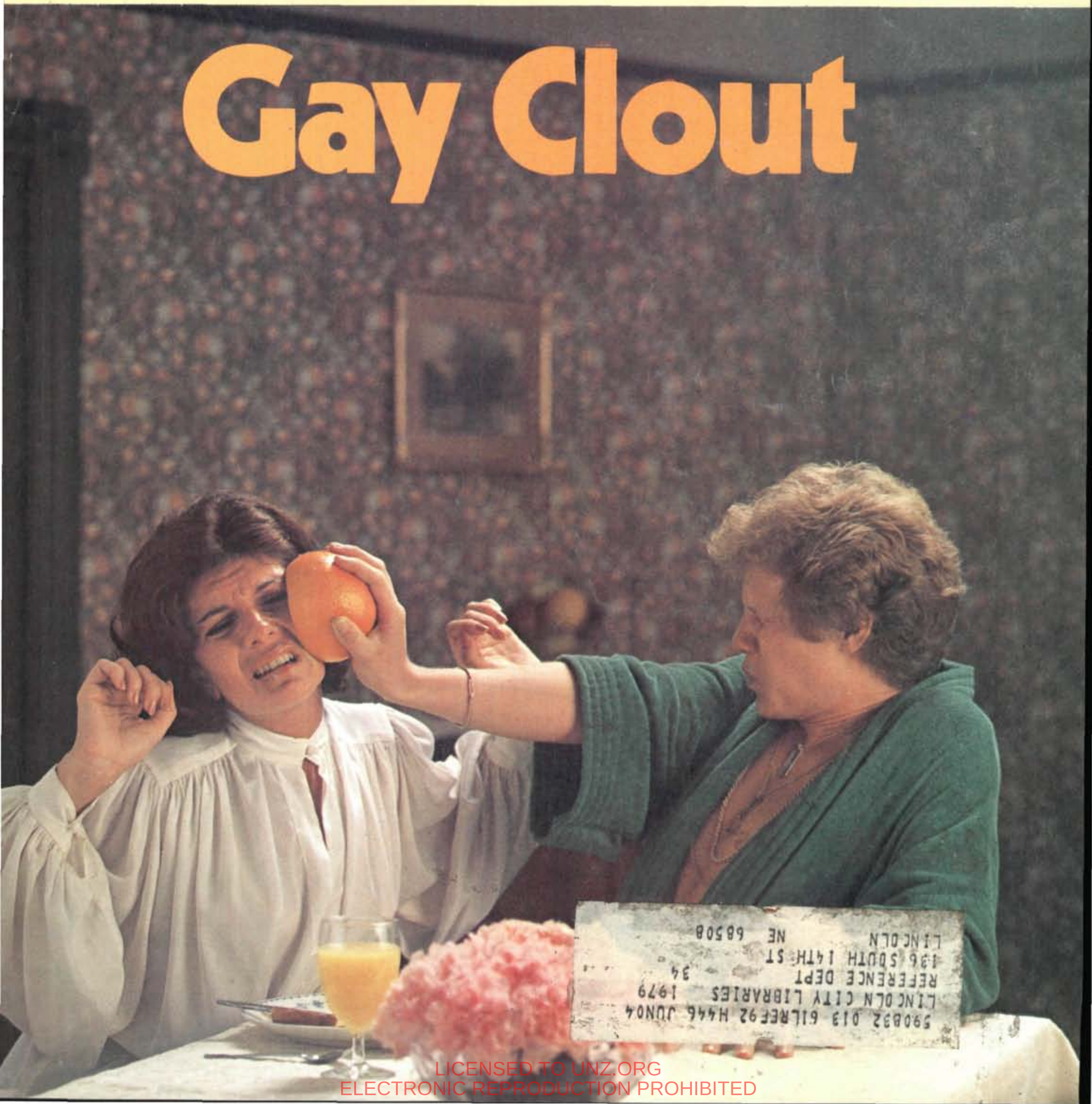
## Gay Clout



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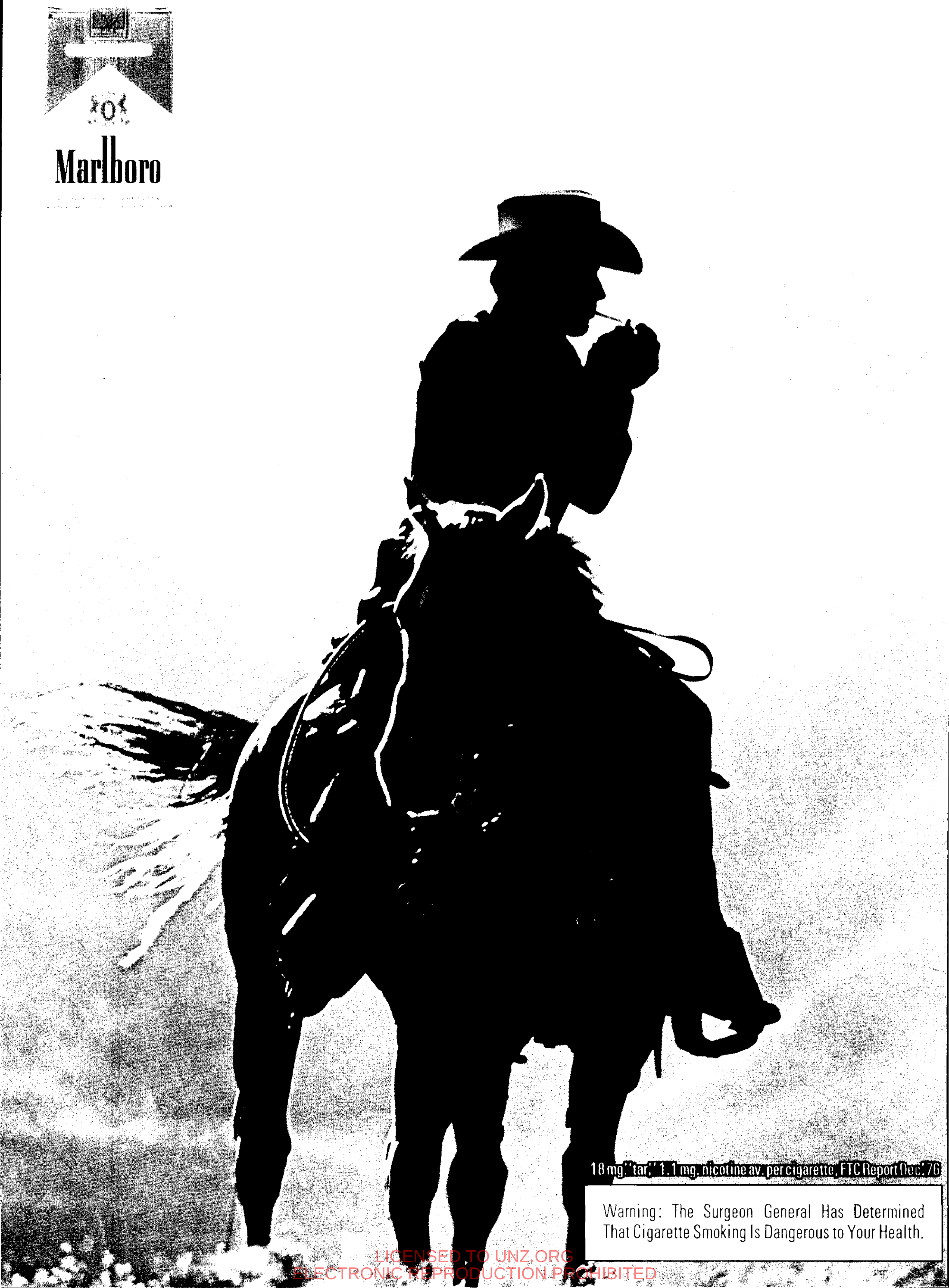

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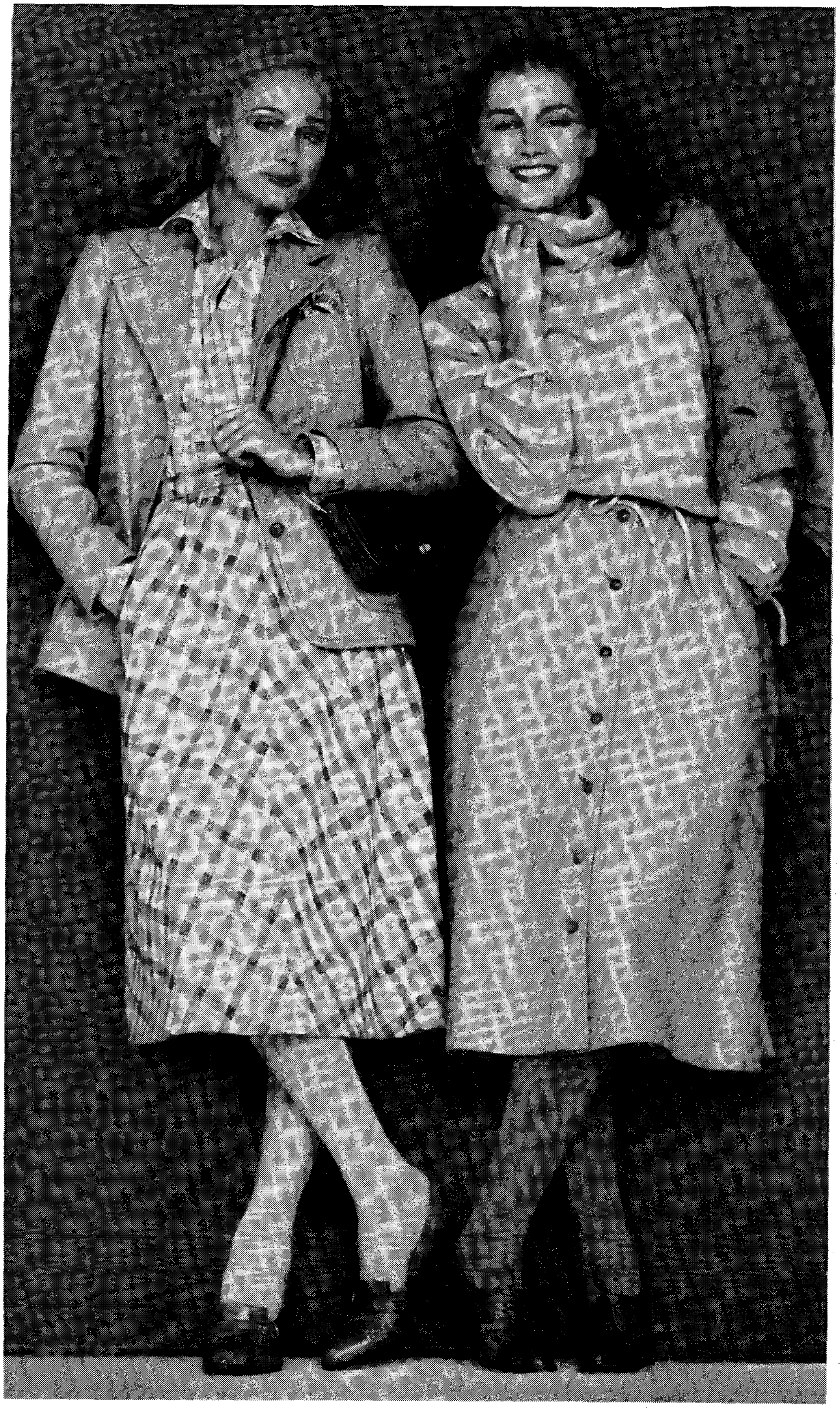
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

We've got news in-store for you! ★

macy's



# Liz Claiborne really has it soft in the Clubhouse

Soft...it's the only game in town, if you're playing by fashion's rules this fall. The Clubhouse at Macy's is for people who are way ahead of the game... people like Liz Claiborne. She adds up soft shapes, fabrics and colors and comes up with interesting easy pieces...parts that work together or up-date anything in your wardrobe. We show just two looks from our collection in the prettiest rose heather Shetland flannel. Stop in at The Clubhouse on 3, if you too have a soft spot for fashion.

Left to right: Blazer, 90.00. Plaid shirt, 28.00. Checked dirndl skirt, 56.00. Button-front skirt, 52.00. All in wool/polyester, 4-14. Blouson cowl in lambswool/angora rabbit fur/nylon, 34.00. S,M,L. (D. 176)

Macy's Herald Square, NYC, 10001, and the Macy's near you. Sorry no mail or phone.

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VOL. 10 NO. 35

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**Vernon Jordan, the Great Black Hope**
*By Orde Coombs*
A month ago, Vernon Jordan, the executive director of the National Urban League, articulated black people's disappointment with the economic policies of a president they helped to power and in whom they had invested their hopes for a better future. Blacks are rallying behind Jordan, for they sense that he is a winner and that another round of black belligerence is about to begin. Orde Coombs warns that Carter would do well to heed Jordan's words.

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**George Lois: Superman of Madison Avenue**
No one in recent times has done as much to change modern advertising as that mad Greek, art director George Lois. From his new book we have excerpted a sampler that will give you an idea of why this immigrant-florist's son is America's master communicator. (From *The Art of Advertising: George Lois on Mass Communication,* by George Lois and Bill Pitts, copyright © 1977 by Harry N. Abrams B.V. the Netherlands.)

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**Twelve-Page Handbook:**
**New Routes to a College Degree**
*By Pat Thaler and Sonya Shapiro*
For those who stopped their education midway—or never even started—there are new routes to a college degree: weekend colleges, early-bird courses, night courses, and credit for life or work experience. It's even possible to get a degree without ever attending classes. The authors have mapped out where these educational innovations are being offered in the metropolitan area. College just isn't what it used to be. It's a whole lot better.

## SPECIAL SECTION: GAY CLOUT

**Many gay leaders regard the recent defeat in Dade County as a single lost battle in a war that is otherwise going their way. In a series of articles, "New York" profiles the present strengths—and weaknesses—of the movement.**

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*By Clarke Taylor*
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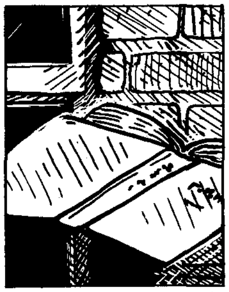

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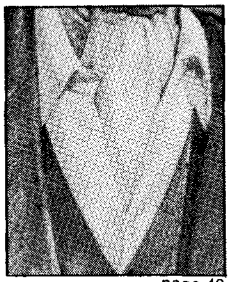

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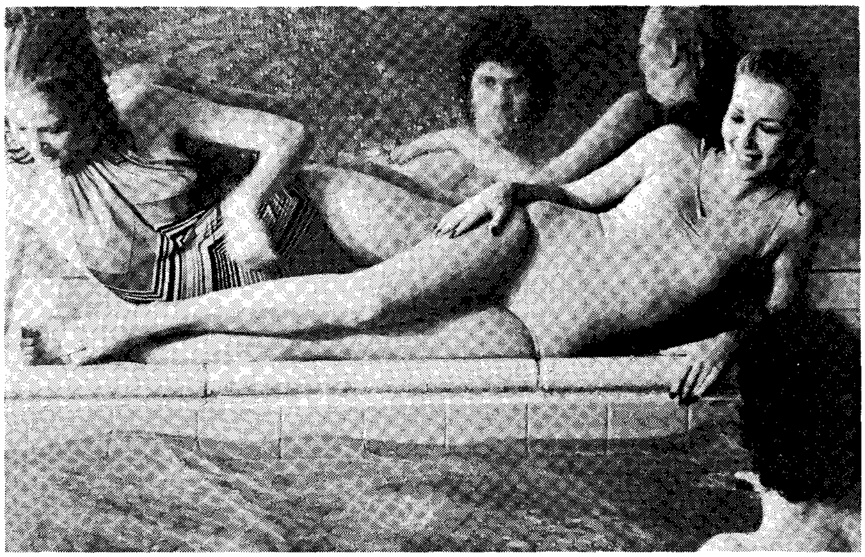

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# NEW YORK INTELLIGENCER

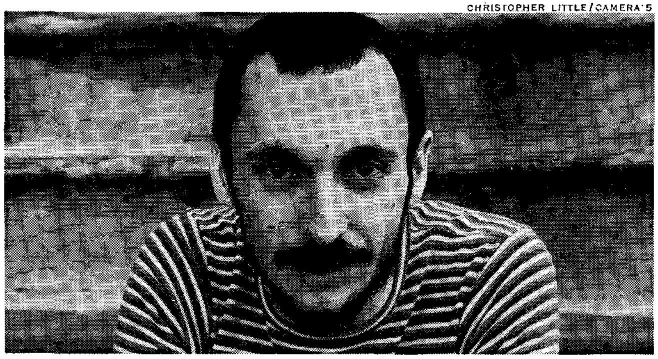
## Northern Ireland: U.S. to Take Stand

The Carter administration, we've learned, is about to issue a statement on Northern Ireland which will urge moderation for both warring parties. It will be a softer line than Governor Hugh Carey's thundering denunciation of violence last spring. The statement, still being written at the State Department, comes out of an early-summer meeting between Secretary of State Cyrus Vance, Senators Ted Kennedy and Patrick Moynihan, and Speaker Tip O'Neill.

The Carter administration, in its intrepid efforts to touch base everywhere in the world, thus rushes in where other presidencies feared to tread—on the bloody soil of Northern Ireland.

## Michael Bennett Raking It In

CHRISTOPHER LITTLE/CAMERA 5



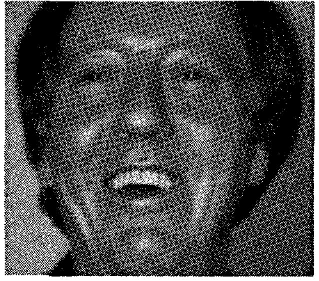
*Bennett: Reaps bonanza from Broadway success.*

Move over, Neil Simon; Michael Bennett, the creator of *A Chorus Line,* may now be the biggest money earner in the field with what *Variety* estimates as $90,000 a week pouring into his pockets from the show. *Variety* breaks down the dollars this way: Bennett gets 7 percent of the *Chorus Line* box-office receipts and 25 percent of the profits. The three American companies now doing the musical (including the Broadway production) bring in a total of approximately $475,000 a week, on which Bennett's royalty is about $33,000. In addition, he picks up a 7 percent slice of the smash versions now running in London and Sydney, Australia.

But before you're overcome with envy, remember that poor Michael shares the loot with his choreographic associate, Bob Avian, and pays out what *Variety* calls "a small slice" to members of the original company, who worked in the beginning for nominal salaries.

## On Practicing What You Preach

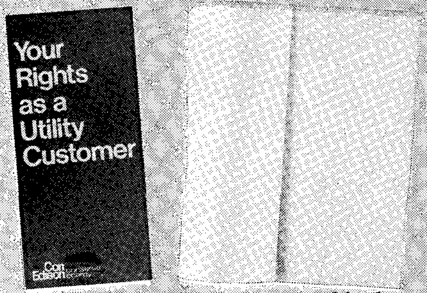
SONIA MOSKOWITZ



*Stigwood: Just a publicity stunt?*

Producer Robert Stigwood got lots of publicity recently for sponsoring a press reception for Bella Abzug at which the two encouraged the return of more film and television production to New York City. In a letter for that P.R. stunt, Stigwood said, "New York should be and must be a film capital of the world." Well, it's nice to say that on paper, but we note that Stigwood's next movie, *Grease,* will be made completely in Hollywood.

## Con Ed Cons Us Again



*Pamphlet: The pages were blank.*

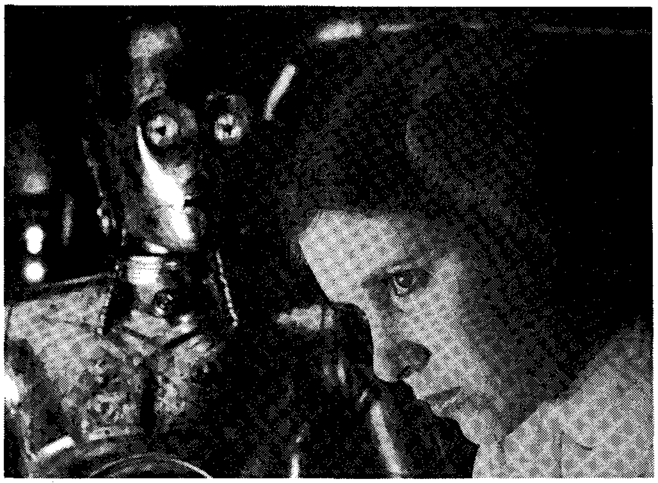
Ah, good ole competent Con Edison.

We were most interested to receive a pamphlet (with a recent bill from New York's popular utility) titled "Your Rights as a Utility Customer." It was with eagerness that we looked into the pamphlet, only to discover—the inside pages were blank.

## Blackout Blues At Bloomies

The blackout caused financial losses not only for businesses but also—in some cases—for their employees. Bloomingdale's did not pay its employees who failed to show up on the day of the blackout. However, several hundred of the store's 2,000 employees did get to the store and were paid. But Robert Silver, a vice-president of personnel and labor relations, says the company followed its policy—no show, no pay—regardless of the circumstances. The employees' union is not happy about this and may challenge the store's decision. Bloomies is not alone—Macy's and others didn't pay either.

## Further Adventures of See Threepio et Al.



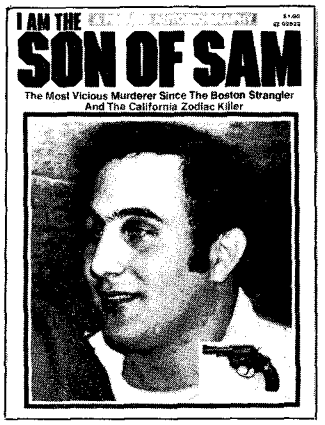
*Fisher: Another movie.*

If a movie's a hit these days, chances are we can expect a Part II, and the popular sci-fi smash *Star Wars* apparently will be no exception. Carrie Fisher, Debbie Reynolds and Eddie Fisher's daughter, told us at Elaine's the other night that her future plans include acting in the sequel to *Star Wars* along with the rest of the original cast, and she's also up for a leading role in *Hair.*

# The Huckstering Of Son of Sam

Standing out like a sore thumb at the newsstand, the headline blares—A Pseudo Autobiography . . . I Am the Son of Sam. This new 66-page magazine all about the .44 caliber killer is written in the first person . . . as "Son of Sam might have seen [the events] as he lived through this nightmare."

The pseudo tale begins, "Everybody knew my name. For over a year I had terrorized millions of people in New York City. No one had ever held the city in such a grip of terror. I was a killer."


I AM THE
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The Most Vicious Murderer Since The Boston Strangler And The California Zodiac Killer

*Magazine: Capitalizing on Sam.*

Rushed into print in ten days by Popular Publications, which puts out *Argosy* and other men's magazines, the story of course was not written by David Berkowitz but by editorial director Lou Sahadi, who claims he's just presenting the facts available in good taste. "It's not like the Son of Sam T-shirts—such crass commercialism. This informs people. There's nothing sensational, just factual reportage as he possibly might have seen it." Well, we disagree. Good taste? The cover line reads: The Most Vicious Murderer Since the Boston Strangler and the California Zodiac Killer. Not crass commercialism? The publication costs $1, and Sahadi admits, "Hopefully it'll make a profit." Undoubtedly we haven't seen the last of entrepreneurs trying to cash in on the Son of Sam tragedy.

# Bee-Ware?

You've no doubt heard about tax shelters in real estate, movies, records, cattle, and so forth. Well, now there's a new one—a tax haven in queen bees. This is disclosed in a brief note that's been sent to some well-heeled New Yorkers from Bunnell Sting Farms, an establishment that gives Garden City, one of New York's wealthiest suburban areas, as its return address. If you happen to be interested in breeding queen bees and want to contact the farm or its parent company, TOFR Property Resources, you'll be out of luck. Surprisingly, neither is listed in the phone book, and Ma Bell has no record of either's existence in Garden City. In other words, don't buzz them—they'll buzz you.

# Ohio Problem: Heavy Hookers

Columbus, Ohio, which among other claims to fame can boast being the headquarters of porn publishing king Larry Flynt, is now having heavy hooker problems. As reported in the Columbus *Citizen-Journal*, "It's bad enough that Columbus has so many prostitutes plying their trade on the city's streets but—pound for pound—we must have some of the heaviest and homeliest hookers in the country."

The newspaper said that police believe the streetwalkers are coming to Columbus from as far away as New York because "the word is out that Columbus is an easy city."

Boy, we get blamed for everything!

# Capital Pillow Talk: Author Bared

BRETON LITTLEHALES

*Van Huyck: Alias Kamala Devi.*

Washington society is buzzing about *The Eastern Way of Love*, a book of "tantric sex and erotic mysticism," lovingly illustrated with copulating couples enjoying themselves in varied positions, which look pretty much like the Western way of love.

The talk is more about the author—Kamala Devi—than the book. Kamala Devi, it seems, is a pseudonym. The writer is in fact Betty Van Huyck, wife of a former Ford Foundation official who is now a Washington consultant.

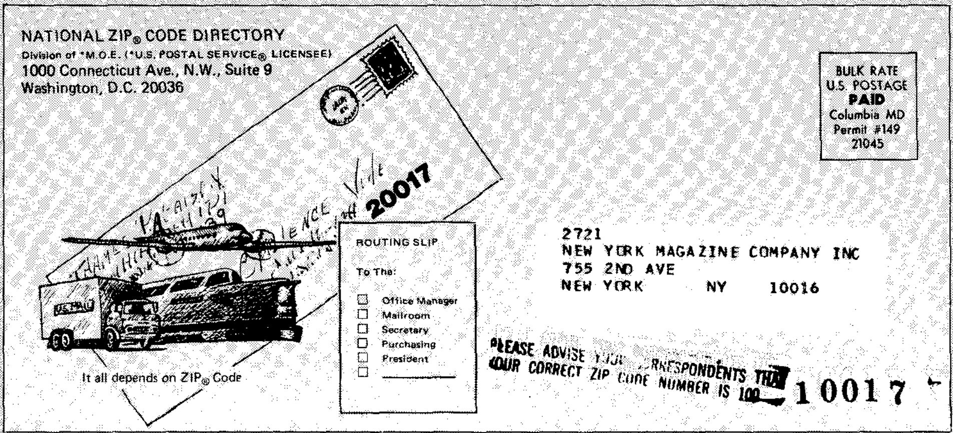
It seems that Betty, a Smith graduate whose father was in the diplomatic corps, and her husband, Alfred, were suffering marital doldrums when living in India, and then—Bam! Betty discovered women dutifully putting flowers, oil, and milk on enormous lingams (penis symbols) in Calcutta streets. Curiosity over these practices led Betty to Tantra, a cult of ecstasy.

The rest is history, and for a mere $12.95 we can read about the Van Huycks' Eastern path to pleasure.

# Like Shooting Fish in a Barrel

Hunters without time to traipse through the woods in search of game, take heart. A shooting preserve—within two hours' drive of Manhattan—will open September 1. This 1,000-acre wilderness preserve, where sportspeople can blast away at pheasant and other small game, overlooks the Lake Anne Country Club in Monroe, New York. It's being run by a white hunter from South Africa, Chris Vivier. The area is enclosed in barbed wire so the hunters—and presumably the game—can't get lost. Some tallyho.

# No Comment



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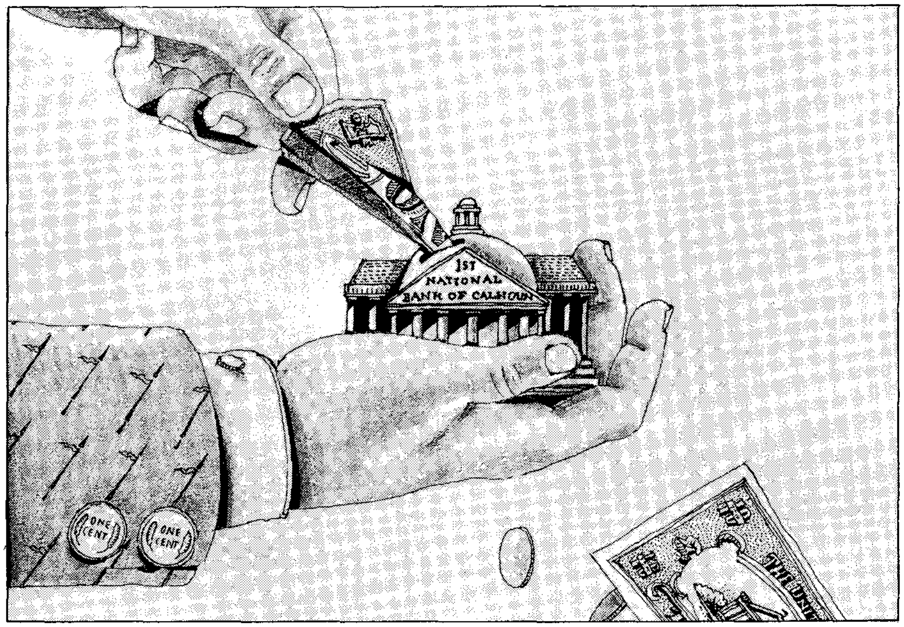
## The Capitol Letter / Doug Ireland

# THE LANCE REPORT: QUESTIONS LEFT UNANSWERED


1ST NATIONAL BANK OF CALHOUN
ONE CENT
ONE CENT

## Probing the Piggy Banker

Until last Thursday, most Washington insiders would have been hard-pressed to say where the office of the comptroller of the currency was. But last week the corridors of the modern steel, stone, and glass building at 490 L'Enfant Plaza were filled with tension. Security was tight. Armed guards on every floor stopped strangers with unfamiliar faces. For at noon last Thursday the comptroller, John Heimann, released his 100-page report on allegations that budget director Bertram Lance—good ole Bert from Calhoun, Georgia—had been playing fast and loose with the banking laws of this nation, laws which it is Heimann's job to enforce.

But while Heimann was able to find no violation of the law, the report left many questions unanswered. And Heimann himself, now scheduled to appear as star witness before new hearings of Senator Abraham Ribicoff's Governmental Affairs Committee, was suddenly the man in the catbird seat.

The questions raised in the wake of that report, however, are now bigger than before—staff people from Senator William Proxmire's banking committee say we've only seen "the tip of the iceberg." Yet to be answered:

☐ Who whitewashed Lance in the first place, when acting Comptroller of the Currency Robert Bloom gave Lance a clean bill of health last December—and why?

☐ Why did Senator Ribicoff, who conducted what one congressman called "one of the fastest confirmation hearings on record," call Lance back to ask some extremely polite questions about his stock deals, apologize for asking them, and then declare Lance "as clean as gold"?

☐ Why was Ribicoff's top corruption prober, Philip Manuel, who had originally been ordered to Georgia to investigate Lance's affairs, called off the case?

☐ Why was the Justice Department's case against Lance for illegal overdrafts on campaign accounts in his own Calhoun bank during Lance's 1974 gubernatorial primary campaign suddenly dropped on December 2, 1976—just one day before Jimmy Carter announced the choice of his old friend Lance for the sensitive budget job?

☐ Why did Lance's bank approve repeated large overdrafts for Lance's family?

☐ Was political influence used to secure an $18-million trust account from the scandal-ridden Teamsters Central States Pension Fund for the Lance-run National Bank of Georgia—a small institution not known for its investment or trust facilities—right in the middle of Carter's 1976 presidential campaign?

☐ Did this teamster deposit have anything to do with restoration by the IRS of exemption to teamster pension funds that had been removed in the previous administration?

☐ Why was an agreement between the comptroller and the Calhoun bank to correct operating deficiencies allowed to lapse a day before the Lance nomination was announced?

☐ Why was the investigation by the comptroller of overdrafts by the Lance family which led to that agreement suddenly dropped—that same day?

☐ Did the National Bank of Georgia adequately disclose its condition to the public before floating a new stock issue last year, since loan write-offs that took place under Lance led to the losses that caused NBG to eliminate its quarterly dividend?

☐ Why did Jimmy Carter go to Manufacturers Hanover Trust's New York headquarters shortly after that bank granted Lance a $2.6-million loan?

☐ Why was a man about whom the largest NBG shareholder, Daniel Pattillo, said, "I couldn't sleep nights if I had to service debts like Lance's," appointed to balance the nation's budget, since his close friend Jimmy Carter must have known about Lance's deep indebtedness?

☐ What was the real nature of the relationship between Lance and the brothers Butcher of Tennessee? (Even now, Lancegate is sinking Jake Butcher's gubernatorial candidacy there.)

☐ Was the National Bank of Georgia's plane used for private and political purposes—a question Heimann is still investigating?

☐ And what about Michael Blumenthal, the treasury secretary, who some say may have played some fun and games with his stockholders' money to his own advantage?

The air in Washington was heavy last week—heavy with the hot, moist, clammy southern summer, heavy with doubt about the continued survival of Lance in office, pregnant with the suspicions raised by these questions.

John Heimann, comptroller of the currency, breathed a deep sigh, sinking back into the cool interior of his black limousine, quietly slicing through that

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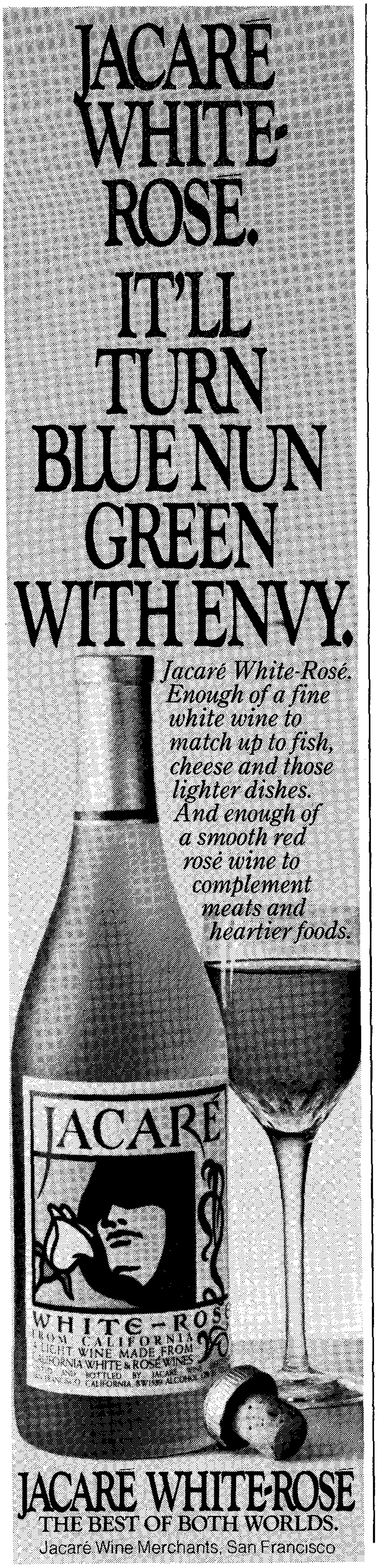
*Journalist Doug Ireland is a frequent contributor to this magazine.*

Illustrated by Steven Guarnaccia



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**Heimann:** *Johnny on the spot.*

muggy early-evening mist. Heimann looked wilted. But not from the weather. From the day he took office, July 21, John Heimann has been living inside the atomic pressure cooker of Washington power.

It was the day before the comptroller was to release his report on Lance's stewardship of two Georgia banks. In less than 24 hours, a worried president, an anxious Congress, and a ravenous press corps would be pouncing on the 100-plus pages of testimony, depositions, and records, examining with a microscope the reasoning behind Heimann's conclusion that the evidence available did not indicate a violation of the banking laws. The slim, dapper author of that report, a handsome fellow who has always carried himself with the stylishly youthful grace of a much younger man, was finally feeling every one of his 48 years. Johnny Heimann was tired.

No wonder. Operating with a holdover staff he did not know and did not choose, Johnny Heimann barely had time to admire the view from his sixth-floor office when he found himself thrust into the middle of a scandal. The man the comptroller was required to investigate was not just another wayward banker. It was Bert Lance, who sits at the apex of government power. Bert Lance, whose control of the nation's purse strings at the Office of Management and Budget gives him almost as much power as the man in the Oval Office. And more: Bert Lance, who is also the asshole buddy of the president of the United States.

The pressure on the new boy in town was enormous. Carter wanted this thing resolved, and quickly. But here was Johnny Heimann from New York, a Jew in a town now dominated by southern crackers, investigating the go-go banking practices which the elite banker *goyim* have been getting away with for years behind the heavy oak doors of their boardrooms, away from the eyes of their depositors and stockholders. A pretty full plate? You bet. Yet this huge scandal fell into the lap of a player brought up from the minors to play on a team whose captain he hardly knew: Johnny Heimann has only met Jimmy Carter three times, at formal receptions; knows his immediate superior, Treasury Secretary Michael Blumenthal, only slightly; and never met Lance prior to the investigation.

Who is Johnny Heimann to play such a sensitive role, and why was he picked? Plucked from Governor Carey's cabinet, where he had been acting as commissioner of housing, for service in the Carter administration, Heimann was originally booked for the Federal Home Loan Bank Board. But sometime between April, when he received a stack of papers from the FBI for his security clearance, and July, when he was sworn in, the job changed into comptroller of the currency.

As a banker with heavy experience in housing, Heimann was well suited for either job, and handling hot potatoes was part of his résumé. Heimann had originally joined the Carey cabinet in August, 1975, as superintendent of banks; soon afterward, he uncovered the scandal that bankrupted the politically well-connected American Bank and Trust Company, and it may have been his skillful touch in this delicate matter that won him his current post.

A class act, but Heimann comes by it naturally. His background reads like something out of a Louis Auchincloss novel. Father, a New York Jew, a corporate lawyer. Mother, a highborn Episcopalian with an incredible collection of relatives. Heimann counts among his family a great-grandfather who commanded Confederate troops at Shiloh as a brevet brigadier general; great-aunts with names like Mrs. J. Caldwell Tidball and Mrs. Minor Stout; a grandmother who was the first woman graduate of New York University Law School. All people of considerable wealth and power.

Orphaned at fourteen, Johnny was raised by his aunt, Gertrude Elizabeth von Baright, who was christened with that cumbersome name at St. Bartholomew's off Park Avenue but later changed it, making up her own moniker—an acronym, Gerel. It was from Aunt Gerel that Heimann learned his liberalism. She was a free-spirited upper-class rebel who for 30 years was education director of the International Ladies' Garment Workers' Union Local 62. "When I was a teenager, she once explained the Russian Revolution to me as 'pitchforks, icons, and bits of Rasputin's beard,' " Heimann recalls with a smile as he sips a tall Chivas and soda. "When I was seventeen, she had me out speaking on the sound trucks in the garment district at union rallies—I was the spieler, a crowd collector."

Drafted into the army in 1951 after attending Syracuse University, Johnny was discharged as a sergeant in 1953, then "bummed around Western Europe until my money ran out." Returning to New York, he picked Wall Street for a career, joining the large old investment banking firm of Smith, Barney, where he stayed for ten years. "I came up with the idea to start a trade-union pension fund investment department, and it was very successful." By the time he left the firm to join E. M. Warburg in 1966, he was head of the department.

Heimann and his vivacious wife, Margaret, a Fechheimer from Cincinnati (which is like being a Lehman in New York), were then active in the Lexington Democratic Club, and in 1964 the club tapped Johnny as its Assembly candidate against Republican William Green. "It was then an overwhelmingly Republican district, and I lost," Heimann recalls, "but the benefit was that I met Bobby Kennedy. No one else in public life had the effect on me that he did. I became increasingly involved in what he was doing—in economics, housing, that sort of thing. When I was asked to go to Pakistan by AID to set up a securities exchange in 1966, Bobby told me to stop having fantasies about becoming a polo-playing Bengal lancer and do something real. So, I stayed and did a study for him on mortgage credit. The result of that study was the restructuring of Fannie Mae [Federal National Mortgage Administration]. That's what got me into the governmental loop that I'd never been in before." During his vice-presidency at what is now Warburg, Pincus, John Heimann spent ten years studded with leaves of absence for governmental service, including a stint as transition consultant to George Romney at the federal Department of Housing and Urban Development in the winter of 1968-69.

That's the path that eventually led Heimann to the comptroller's office.

"I've only been here a month and it feels like ten years," Heimann reflects as he sits in the comfortable leather-and-wood study adjoining his office, the place from which he directed the Lance investigation. It is an office with as yet only a few personal touches. One is a multicolored crayoned birthday greeting, a creation of his twelve-year-old daughter, Eliza, with the following daisy-surrounded thought: "Look on the bright side—you aren't a year older, you're more experienced." Another is a picture of a politician. It is not Jimmy Carter. It is a picture of Robert F. Kennedy.

But this isn't Camelot, and the new Democratic president is facing the most severe crisis in his eight-month-old administration. Some may think that the Heimann investigation's failure to locate evidence of a violation of law by Lance in just one short month spells the end of this crisis. They couldn't be more wrong.

For, as Murray Kempton said in another context, the problem with the wealthy is not conflict of interest, their game is conflict of principle. And the psalm-singing sanctimony of the revivalist president who ran on the slogan "trust me," who professes a morality so rigid that he lectures his staff on living in sin and kicks his own son out of the White House for wanting a divorce, who pledged openness in government, grates on the ears these days. You cannot preach ethics to the people and condone fancy dancing by bankers and budget directors. You can't preach evangelical Christianity and forget that its founder chased the moneylenders from the temple.

But in the end, while the questions raised by *l'affaire* Lance remain unanswered, we are left with this: Even Richard Nixon was never so stupid as to name Bebe Rebozo his budget director.

## After the Fall

Lance must go, and though Carter tries to stonewall him through these turbulent waters, Washington knows it. Lance's possible successor has already been discussed at the highest levels of the Carter administration. Though House banking committee chairman Henry Reuss is rumored to covet the job, the name being discussed now is Alice Mitchell Rivlin, director of the congressional budget committee (Senator Edmund Muskie, head of the Senate budget committee, has privately told friends he considers Rivlin "a first-class administrative disaster"). Another dark horse is Atlanta attorney De Jongh Franklin, an unknown but influential administration insider who acts as a White House catalyst in getting business's messages to Carter quickly. Franklin has worked closely with Lance and other OMB officials. ▬

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# The Bottom Line/Dan Dorfman

# THE DIAL-A-FLOWER CASE: AVIS VERSUS AVIS

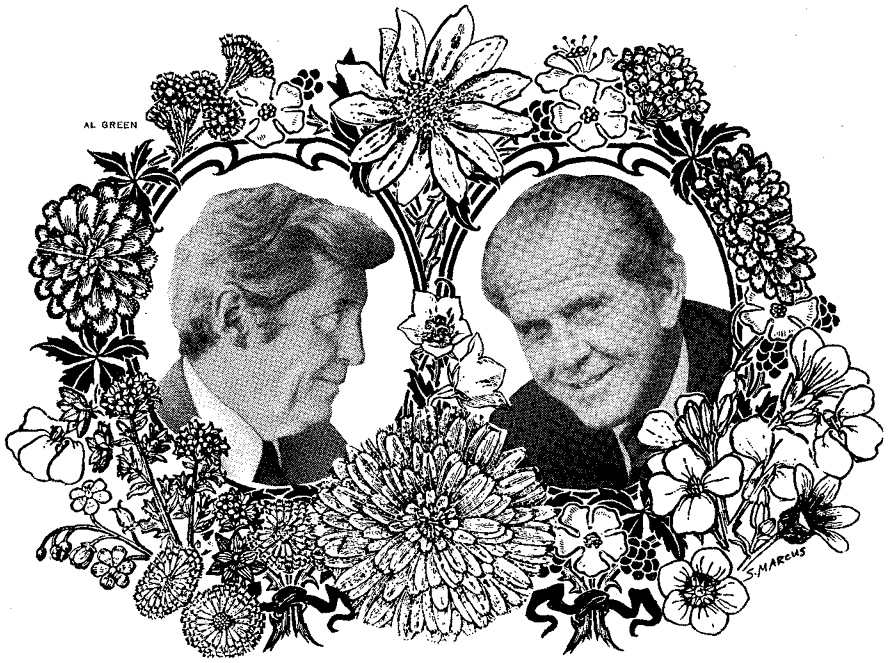
## No Shrinking Violet

It's another one of those hassles between executive biggies that could fast develop into a grudge fight. The opponents: Warren E. Avis, the colorful, outspoken entrepreneur who founded Avis Rent A Car in 1947 and sold it just seven years later for $8 million . . . and David J. Mahoney, the dynamic chief executive of Norton Simon, Inc., the hungry $2-billion conglomerate which recently snapped up the auto-rental company for $174 million. No, they're not stepping into the ring. That would hardly seem fair now, since Warren Avis is a strapping six-footer and Dave Mahoney is recuperating from a hernia operation. But bad blood is developing and there'll soon be fireworks in the courts.

The battle arises from a recent announcement by Warren Avis that a firm of which he owns a third, Teleflorist, Inc., a flower-by-wire service headquartered in Redondo Beach, California, is launching a new company —Avis Flowers Worldwide. Its idea: order flowers by phone through a credit card and send them anywhere at any time. A big plus, of course, is that well-publicized Avis name. Well, Warren Avis may think he has a right to use the name he was born with in new business ventures, but not Dave Mahoney. The Norton Simon chief was reportedly enraged at the idea, so the matter has gone to the courts. A suit was recently filed in California by Avis Rent A Car to prevent Teleflorist from using the Avis name.

I dropped in to see Warren Avis last week in his posh Fifth Avenue apartment overlooking Central Park, and he was hopping mad. "Mahoney's an arrogant son of a bitch, and his actions show a total lack of business ethics," Avis howled. "It's blatant, autocratic power used in the most crude fashion and Mahoney's crazy if he thinks he's going to get away with it. He's not picking on some little guy who can't defend himself. Mahoney's going to learn conglomerates do not own the world . . . and he's not going to stop me from using the Avis name on anything I damn please."

Avis belittled Mahoney for not doing his homework. "If he had checked, he would have found that I have contracts which give me the right to the Avis name . . . that when I sold the company, all I gave up was its use in car rentals." He noted that International Telephone and Telegraph Corporation (Avis Rent A Car's former owner) also threatened him, but backed off when it checked the facts.



**Dave Mahoney (left) to Warren Avis:** *Go get yourself a new name.*

Avis, who once put a value of $5-million on the Avis name, told me he was horrified at Mahoney's tactics. He said Mahoney never contacted him directly but simply had his counsel fire off a letter to Teleflorist expressing his displeasure and then immediately follow up with a suit the next day (July 28). "A total lack of etiquette," he declared. Avis also charged that Mahoney, "in an arrogant power play," forced Doyle Dane Bernbach (the car-rental company's ad agency) to drop Avis Flowers Worldwide as an account. "I don't blame Joseph Daly [Doyle Dane's chairman]," Avis said. "If a guy puts a gun to your head and says tell me what I want to hear or I'll blow your brains out, what are you going to do?" Avis also denounced Mahoney for forcing West Coast law firm O'Melveny & Myers (which has worked for Norton Simon) to drop its activities on behalf of Teleflorist.

Said Avis: "Forgetting about myself, Mahoney, or anybody else, these abusive tactics damage the image of big business. It also shows the viciousness of self-professed white gods like Mahoney."

I rang up Mahoney and told him of Avis's remarks. He was hardly flattered. "This thing's not personal to me. Why is it to him?" asked Mahoney. "My lawyer says there's an infringement and it'll be decided in the court. And why should I call Avis? I don't even know him." Mahoney declined to say more, other than to observe: "My ethics speak for themselves."

## P. R. Power

"You got your pencil?" an excited, fast-talking Steven Greenberg asked me last week. "I got a great way for you to start your story . . . or, wait, maybe it's a perfect ending:

"Ever pass 30 Rockefeller Plaza? Two cars are frequently parked there. The small Bentley belongs to David Rockefeller; the large $40,000 Rolls-Royce to Steven Greenberg. Now you may ask: Who's David Rockefeller?"

A giant-size dose of braggadocio? You bet. But then, one should expect no less from Greenberg, a flamboyant, chubby, 34-year-old entrepreneur who heads up Anametrics, Inc., a small publicly owned firm (revenues: about $2-million) that embraces financial public relations; an investment advisory service, Findings & Forecasts (a $500-a-year semimonthly publication written by Edson Gould); and the management of $100 million of private individual and pension-fund assets.

Why a story on a P.R. man? you ask. A good question, especially since Anametrics' billings in financial P.R. are a mere $450,000 a year. Well, Greenberg, whose eye-catching shoulder-length gray hair provides him with a striking resemblance to Benjamin Franklin, is hardly your usual P.R. type. A cum laude graduate of New York University in 1964, Greenberg boasts a number of noteworthy accomplishments. Chiefly:

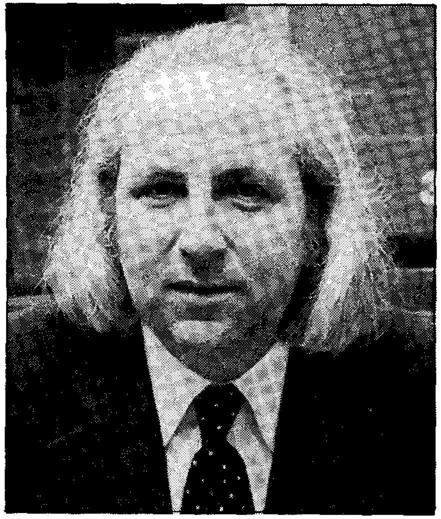
☐ He parlayed a $10,000 loan from his dad, a retired clothing manufacturer, in 1968—the year he went into the P.R. business—into a million-dollar net worth just three years later. And that net worth has now more than tripled to over $3 million.

☐ Of Anametrics' fifteen P.R. clients (excluding recent additions Lionel Corporation and Shearson Hayden Stone), the shares of thirteen of them—since Greenberg took them on—are all up, he tells me, a dazzling average of 116 percent. His clients include gambling company Bally Manufacturing, Commodore International (a hot number on the American Stock Exchange), and the companies controlled by wheeler-dealer Victor Posner (currently the target of an intensive SEC investigation).

☐ Through his marketing skills, Greenberg transformed mild-mannered Edson Gould, a relatively shy and often hard-to-understand technical analyst, into one of the country's best-known (and most widely quoted) experts on the stock market. Now 75—an age at which most men are long since retired—Gould commands a minimum of $2,000 a speech, is paid $600 an hour for stock-market consulting activities, and earns over $100,000 a year.

And while $450,000 in P.R. revenues may not seem very impressive, the bottom line is a super-high pretax profit of $250,000 to $300,000. That's about a 60 percent profit margin—surely one of the loftiest of any P.R. outfits. The reason, as Greenberg explains it: "I do most of the work myself."

KEN KORSH



**Greenberg:** *Turned $10,000 into $3 million.*

Why so successful? "I travel first-class in my relationships with clients and the outside world," says Greenberg, a onetime analyst at Value Line, a leading investment advisory service. "Tiffany & Company years ago used to carry a higher price-earnings multiple [a reference to its stock evaluation] than Gordon Jewelry, even though Gordon Jewelry had a better record. The reason was simple: Tiffany presented a top-quality image. It taught me that's how you have to package and market a product."

Traveling first-class is defined by Greenberg as working with the premier design consultants to create the very best annual reports, conducting analysts' meetings at the city's leading clubs, such as the "21" Club, and personally dealing with only the top one or two people in the client company. Greenberg says part of his success also reflects strong relationships with top institutional analysts and brokers; also, his insistence that he know the client as well as any analyst "so I can tell investment people what they want to hear—the risks as well as the pluses."

Greenberg may win praise from his happy clients—but not from his critics. "He's a promoter, pushy as hell, and a steady name dropper," said one corporate executive who recalls that "this loudmouth nonstop-talking Greenberg kept bragging at a party that he could get anyone into *Business Week* or the *Wall Street Journal* . . . because 'I know everybody there,' " And one top-flight business reporter says of Greenberg: "Listen to his spiel two minutes and you know he'd be perfect as a circus barker or a shell-game operator. This is not the kind of guy I want to do business with."

In fairness to Greenberg—a big spender who frequently has his Rolls transport friends and reporters to lavish dinners or affairs he's hosting—it's worth noting that he has indeed been prolific in getting many clients favorable coverage in *Business Week* and the *WSJ*. And he hastens to remind me grinningly that Victor Posner over the past year has also had "extremely favorable stories" in both publications.

Greenberg credits much of his success with the press to the fact he customizes his story idea to a specific reporter. "I target my audience and I don't shotgun all over the place," he said. "And when I go to see a reporter, I have something meaningful to say or I don't go."

But not every Greenberg venture is a success. Take the Edson Gould Fund, which Greenberg and Gould started in December of last year with the magic Gould name. Greenberg had high hopes of starting the fund with between $25 million and $50 million in assets. But someone lost the wand, and the fund today stands at only about $4.7 million. "I think it's primarily a function of the poor market," alibis Greenberg. Maybe so, but then the fund has hardly been a world-beater. As of about a week ago, its net asset value per share had tumbled 11.3 percent since year-end. And earlier, it had been off more than 16 percent.

The Gould fund's poor showing notwithstanding, Greenberg's unlikely to lose any sleep. Greenberg, who made his first $1 million in 1971 in the stock market, still lives the good life with his chauffeured Rolls, a $1,300-a-month Park Avenue penthouse, and an annual income of over $225,000. And Anametrics, which is 80 percent owned by Greenberg, is doing nicely, with a reported annual profit of about $500,000.

What next for Mr. Successful? No, not more P.R. clients—but hamburgers. Greenberg has been bitten by the franchising bug—so much so that he and two partners have made a $2-million commitment to open 30 Wendy's hamburger units in the New York and New Jersey area over the next three years. The first such unit in the Wendy's chain—one of the country's most successful fast-food enterprises, with over 700 units—opens in Brooklyn in the next few days. When you're worth millions, you talk millions. And that's Greenberg's view of the Wendy's venture. He expects each new restaurant to turn in annual sales of about $600,000 and a pretax profit of around $100,000. Since Greenberg has 40 percent of the action, that's a tax profit after three years—assuming his buoyant projections are met—of $1.2 million.

Interestingly, the first Wendy's unit that'll be opened by Greenberg and his partners will be smack in the territory (right nearby, in fact) of two other biggies in the hamburger business—McDonald's and Burger King.

Are you worried? I asked Greenberg. It was a dumb question, since I could have guessed his answer: "No," he immediately replied, "because our product is so superior." And then, typically brash Greenberg, he added with a grin: "And of course, I'll be there with great promotional ideas." ■

# MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

## August 23 through 30

(Listings subject to last-minute change)

THE MOVIES

### NEW MANAGER

**William Devane** portrays the estranged father of the Bears superstar, and the team's new coach in *The Bad News Bears in Breaking Training.* Directed by Michael Pressman, and co-starring Clifton James. Forum, 86th St East, Trans-Lux East, Loews 83rd St.

**Black and White in Color**–This first feature film by Jean-Jacques Annaud is a witty, strong, ingeniously constructed and remarkably mature piece of work. It is set in the French and German colonies during World War I, and traces the development of one brave, intelligent, and honorable person into the most efficient, deadly military martinet. Black or white, French or German, courageous or cowardly, human beings are to blame for war; this funny and fast-moving satire—in the best tradition of that genre—dispassionately exposes the ravages—not of war, but of human nature. Superb camera work, performances, music—even decent subtitles. Paris.

**A Bridge Too Far**–Richard Attenborough's film about an attack on the Dutch Rhine bridges in W W II never makes the subject clear. We don't get to fathom and follow who is doing what to whom, or exactly where and when. And however good it may be for your box office to stud your cast with 24-karat stars, it militates heavily against basic believability. This is an all-star martial disaster, and almost an insult to the dead, the survivors, and the truth. Loews Triplex.

**Chac**–Directed by Chilean filmmaker Rolando Klein, this Mayan tale of ritual and magical power depicts the struggle for power between the chief of a village, who favors the "magic" of modern science, and a mysterious diviner summoned from his hermitage by the village elders in the hope that his knowledge can influence Chac, the rain god, to create a torrential rainfall. New Yorker.

**Cousin, Cousine**–A charming and droll film by Jean-Charles Tacchefla that goes a long way toward restoring the good name of the wayward French cinema. It is about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Very unassumingly it says a good deal, and is beautifully written, directed, and acted, with fine photography and catchy music. Thru 8/23, Olympia; St. Mark's Cinema; thru 8/23, 72nd St. Cinema.

**Cria**–The best of Carlos Saura's latest three films, in all of which he is concerned with apprehending the continuity between the past and the present, and if possible, finding a resolution for the civil war. Geraldine Chaplin plays the mother of the child (Ana Torrent) from whose viewpoint the story is told, and both have, along with sensitive faces and suggestions of ample inwardness, a limited acting style that borders on monotony. Cinema III.

**The Deep**–Based on Peter Benchley's follow-up to Jaws, this film advances the cause of underwater cinematography almost as prodigiously as it retards the cause of filmmaking. None of the plot holds water half as well as the brain of the scenarists. There is indeed an eerie beauty about the world of the deep, but for this sort of thing one still prefers Captain Cousteau at the helm. Victoria; Gramercy.

### EYE CONTACT

**Howard Keel** and **Jane Powell** in a scene from Stanley Donen's *Seven Brides for Seven Brothers.* With a score by Johnny Mercer and Gene De Paul, this film shares the bill with *The Harvey Girls,* starring Judy Garland. At the Regency Theater (Broadway & 67th Street) on August 25 thru 27.

**The First Nudie Musical**–Cindy Williams and Stephan Nathan co-star in a story about a young producer who has decided to make a quickie porno flicker in order to save his ailing studio. 68th St Playhouse.

**La Grande Bourgeoise**–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, this is the sort of film that leaves a bad taste in the soul. The script is poor and based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. The horrendous cinematography of Ennio Guarnier, while making too few demands on the mind, strains our eyes beyond endurance. Beekman.

**In the Realm of the Senses**–Oshima's "art film" about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. Plaza.

**Joyride**–Desi Arnaz, Jr., Robert Carradine, and Anne Lockhart star in this film about three young people who go to Alaska in search of adventure and fortune. Directed by Joseph Ruben. From 8/24, Cinerama.

**Harold and Maude**–The charming love story of a necrophiliac teenager (Bud Cort) and an 80-year-old (Ruth Gordon) is an enchantingly modern fairy tale tinged with the blackest of comedy and glowing with satire. 8/28, 8/29, Cinema Village 8/26, 27 Thalia.

**I Never Promised You a Rose Garden**–Story of a young girl's journey back from the depths of madness to reality. With Bibi Andersson, Kathleen Quinlan, Sylvia Sidney, Martine Bartlett, Signe Hasso, Susan Tyrrell, and Diane Varsi. Directed by Anthony Page. Cinema I

**The Kentucky Fried Movie**–A film directed by John Landis that spoofs 50's TV shows, disaster movies, sexploitation flicks, commercials and martial arts films. Eastside.

**The Last Remake of Beau Geste**–There is something mildly repulsive about the idea of parodying *Beau Geste,* either the novel by Wren or the movie by Wellman. Marty Feldman's film is very much a graduation piece from the Mel Brooks school of farce. In this version we have Feldman and Michael York as identical twins, orphans whom Trevor Howard, lord of Geste Manor, adopts and names Beau and Digby. The result is mirthless straining. Sutton.

**The Little Girl Who Lives Down the Lane**–Jodie Foster stars as a cool, calculating, highly imaginative young lady, whose abnormal lifestyle has aroused the curiosity of the townspeople. With Martin Sheen, Alexis Smith, Scott Jacoby, and Mort Shuman. Directed by Nicholas Gessner. Thru 8/23, Quad.

**MacArthur**–Gregory Peck plays the controversial figure in Joseph Sargent's film, with Marj Dusay as his wife, Ward Costello as General Marshall, Ed Flanders as President Truman, and Dan O'Herlihy as President Roosevelt. Radio City Music Hall.

**The Long Goodbye**–With high style, love and wit, adventurous moviemaker Robert Altman has taken Raymond Chandler's 1940's detective, Philip Marlowe, embodied him with remarkable success in Elliott Gould and thrust him into the 1973 world. The result is a first-rate suspense melodrama, with the lagniappe of satire and some excellent offbeat casting, including Nina Van Pallandt, Jim Bouton and Sterling Hayden. 8/28, 29, Bleecker St. Cinema.

**Man on the Roof**–A civilized, understated thriller, of a kind that is all too rare these days. Bo Wilderberg's film is made with a wary intelligence all the way, showing that however spectacular police work can get, it is seldom if ever romantic. This is no bogus epic, nor is it a lurid ominous *film noir.* If anything, it is a *film gris.* The scene is set in Stockholm, and the cinematography by Odd Geir Saether is just right. Embassy 72nd.

**March or Die**–We have here a Foreign Legion movie that makes Marty Feldman's concurrent debacle look like a Pyrrhic victory. Dick Richards directed this stultifyingly foolish and inept film which does not even have those flashes of outrageous fascination that madness can lay a claim to. The presence and abuse of such worthy performers as Ian Holm, Marcel Bozzuffi, and above all, Max von Sydow is most irritating. Thru 8/23, Loew's State II.

**New York, New York**–A thoroughgoing disaster for all the people involved with it, from which they will have to be dug out like the remnants of Pompeii and Herculaneum. It is hard to say whether the acting of DeNiro and Minnelli or the direction by Martin Scorsese or the script by writers whose names do not deserve mention should take top dishonors. The original songs by Kander and Ebb are also strong contenders. Ziegfeld; Quad; Trans-Lux 85th.

**Nickelodeon**–There are also other ways, of course, for a film director to self-destruct, and Peter Bogdanovich's is to make the crudest, stupidest unfunniest farce of this or any year, with two hours' worth of laughs guaranteed to stick in the craw if they do not sink to the pit of the stomach. Ostensibly it all has to do with early filmmaking and the brutal warfare waged by the one big movie company against all the little ones; but it's only an excuse for Bogdanovich to tack every joke he has cribbed onto the subject of moviemaking. 8/28,29, Bleecker St Cinema.

**Orca**–Charlotte Rampling and Richard Harris star in a film about a killer whale which relentlessly tracks down the slayer of his mate on sea and, believe it or not, on land. For nasty snickers, this movie is as good a dog as any in these dog days. There is some fine underwater work under second-unit directors Folco Quilici and Ron Taylor, and good photography by Ted Moore and J. Barry Heron. From 8/24, Olympia.

**The Other Side of Midnight**–What the producer Frank Yablans is selling here is luxury and voluptuousness, fancy sex in sumptuous settings. The story is of unleashed passions—of a French girl turned model-movie star with a little whoring in between, and the dashing and debonair American flying ace who knocks her up and leaves her. All this against a turbulent background of the German occupation and postwar prosperity. Coronet; National.

**Outrageous!**–A winning little Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. The dialogue is fresh and spirited, witty and lifelike, the film is moving and amusing. Cinema II.

**Pardon Mon Affaire**–An endearing little French comedy with serious overtones. It's about friendship and marriage, trust and its abuses, intrigues and their tragicomic consequences. The movie manages to be both madcap and firmly rooted in human experience. Baronet.

**Sandakan 8**–Kei Kumai's film based on a true story about young women sold into prostitution in the colonies by their families in the early part of the 20th century. Fine Arts.

**Smile**–Film is a quasi-journalistic re-telling of what happens during the final selection in Santa Rosa of the Young American Miss contest, and says mean truths about mean lives, but it is not mean-spirited. It plays fair with people who beg to be ridiculed by giving all, or almost all, of their moments of generosity, of near-insight even. The film is funny, sobering, and strong, and directed by Michael Ritchie. 8/26,27, Thalia

**The Sorrow and the Pity**–A four-hour-twenty-minute film that holds you transfixed from beginning to end. *Starting out as a documentary about one French* town during the Occupation in World War II, it spreads in concentric circles—through careful general views with the famous, the obscure, and the infamous, as well as much superbly used previous film footage—to cover France, Germany, England, mankind. It is history and philosophy combined, but also brillant filmmaking. Above all, it refrains from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty to others and persecution of them. If ever a film came close to presenting the full mystery of human nature—without arrogantly presuming to solve it—this is it. 8/29, Carnegie Hall Cinema.

## EAST VS. WEST WITH LOVE

*The Spy Who Loved Me,* the latest James Bond film, starring Roger Moore, is the first that is not based on an Ian Fleming novel. Things start out skiingly in the pretitle sequence and end swimmingly. In between, there is every other kind of sport, from sex with a gorgeous Soviet spy to blowing up a couple of atomic submarines set to blow up New York and Moscow. So if you don't believe any of it, have a damned good time, and smile from ear to ear. Loews State I; Loews Cine; Columbia I & II.

**A Star is Born**–This third version of the film, with Barbra Streisand in what seems to be both the female and male leads, is not only unneeded, it is emphatically uncalled for. Streisand's notion of acting is to bulldoze her way from one end of a line to the other without regard for anyone or anything; you can literally feel her impatience for the other performer to stop talking so she can take over again. 8/26,27, Cinema Village.

**Star Wars**–George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond *2001*. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza; Loews Orpheum; Murray Hill.

**Stroszek**–Werner Herzog's film about a simple gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long, the mechanics of American capitalism catch up with them. Cinema Studio.

**Suspiria**–Directed by Dario Argento, the film uses satanism and witchcraft to explore the transgressions of the soul and body. With Jessica Harper and Stefania Casini. Criterion.

**Swept Away by a Very Unusual Destiny in the Blue Sea of August**–Arrogant capitalist mistress and maltreated manservant are shipwrecked alone together on a desert island. Now he becomes the provider, patriarch, and despot, and she the slave and mistress who ends up loving it—until the roles are reversed again. An old, schematic plot serves the highly talented filmmaker Lina Wertmuller very well for her witty yet earnest, outrageous-seeming yet penetrating and often gripping film. Well acted, prettily photographed, and, above all, intelligently written and directed. Not without flaws, but provocative and rewarding. Thru 8/23, Cinema Village.

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*Excerpted from John Simon's reviews*

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THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

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**Art,** 36 E 8th (GR 3-7014). *In the Realm of the Senses.*

**Baronet,** 3rd Ave at 59th (355-1663). *Pardon Mon Affaire.*

**Beekman,** 2nd Ave nr 65th (RE 7-2622). *La Grande Bourgeoise.*

**Bleecker St Cinema,** 144 Bleecker at LaGuardia Pl (674-2560). 8/23, *Devil's Cleavage; Lonesome Cowboys.* 8/24,25, *Repulsion; The Tenant.* 8/26,27, *Animal Crackers; Horse Feathers.* 8/28,29, *The Long Goodbye; Nickelodeon.* 8/30, *Les Enfants Terribles; The Testament of Orpheus.*

**Carnegie Hall Cinema,** 7th Ave betw 56th & 57th (757-2131). 8/23, *The Apartment; One, Two, Three.* 8/24, *Mickey; Down Memory Lane.* 8/25, *Girl Shy; City Lights.* 8/26, *The Big Sleep; High Sierra.* 8/27, *Holiday; My Man Godfrey. 8/28, Carousel; The King and I.* 8/29, *The Sorrow and the Pity.* 8/30, *Irma La Douce; Kiss Me, Stupid.*

**Cinema I,** 3rd Ave nr 60th (PL 3-6022). *I Never Promised You a Rose Garden.*

**Cinema II,** 3rd Ave nr 60th (PL 3-6022). *Outrageous.*

**Cinema III,** 59th at the Plaza Hotel (752-5959). *Cria.*

**Cinema Studio,** Bdway & 66th (877-4040). *Stroszek.*

**Cinema Village,** 22 E 12th (924-3363). 8/23, *Swept Away; The Seduction of Mimi.* 8/24,25 *End of the Road; Marat Sade.* 8/26,27, *A Star is Born; A Star is Born.* 8/28,29. *A Thousand Clowns; Harold and Maude.* 8/30, *That'll Be the Day; Stardust.*

**Columbia I,** 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

**Columbia II,** 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

**Coronet,** 3rd Ave nr 59th (EL 5-1663). *The Other Side of Midnight.*

**Criterion,** Bdway at 45th (JU2-1796). *Suspiria.*

**D.W. Griffith,** 59th St E of 2nd Ave (759-4630). *Fantastic Animation Festival.*

**Eastside,** 3rd Ave at 55th (755-3020). *Kentucky Fried Movie.*

**8th St Cinema,** 52 W 8th (674-6515). *Fantastic Animation Festival.*

**86th St E,** 3rd Ave at 86th (249-1144). *The Bad News Bears in Breaking Training.*

**Embassy 46th,** 46th at Bdway (757-2490). *Sinbad and the Eye of the Tiger.*

**Embassy 72nd,** at Bdway (SC 4-6745). *Man on the Roof.*

**E 59th St,** betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

**Fine Arts,** 58th nr Lexington (PL 5-6030). *Sandakan 8.*

**Forum,** Bdway & 47th (757-8320). *The Bad News Bears in Breaking Training.*

**Gramercy,** 23rd St nr Lexington (GR 5-1660). *The Deep.*

**Greenwich,** 12th at Greenwich (WA 9-3350). *A Bridge Too Far.*

**Guild,** 33 W 50th (PL7-2406). *Sinbad and the Eye of the Tiger.*

**Little Carnegie,** 57th St nr 7th (246-5123).*The Sensual Man.*

**Loews Astor Plaza,** Bdway at 44th (869-8340). *Star Wars.*

**Loews Ciné,** 3rd nr 86th (427-1332). *The Spy Who Loved Me.*

**Loews Orpheum,** 86th, 3rd (AT 9-4607). *Star Wars.*

**Loews State I & II,** Bdway at 45th (582-5070). I. *The Spy Who Loved Me.* II. Thru 8/23, *March or Die.* From 8/24, *One on One.*

**Loews Tower East,** 3rd Ave nr 71st (TR 9-1313). *Sinbad and the Eye of the Tiger.*

**Loews Triplex,** Bdway at 83rd (877-3190). I. *The Bad News Bears in Breaking Training.* II. *A Bridge Too Far.* III. *Sinbad and the Eye of the Tiger.*

**Murray Hill,** 34th St nr 3rd Ave (685-7652). *Star Wars.*

**National,** Bdway at 43rd (869-0950). *The Other Side of Midnight.*

**New Yorker,** Bdway nr 88th (TR 4-9189). *Chac.*

**Olympia,** Bdway at 107th (865-8128). Thru 8/23, *Cousin, Cousine; Obsession.* From 8/24, *Orca; Lifeguard.*

**Paramount,** 2 Gulf & Western Plaza (247-5070). *Fantastic Animation Festival.*

**Paris,** 4 W 58th (MU 8-2013). *Black and White in Color.*

**Playboy,** 57th W of 6th Ave (JU 6-4448). Thru 8/23, *Annie Hall.* From 8/24, to be announced.

**Plaza,** 58th St, E of Madison (EL 5-3320). *In the Realm of the Senses.*

**Quad,** four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. *New York, New York.* II. 8/23, *The Aristocats; The Littlest Horse Thieves.* From 8/24, *Cinderella; The Boatniks.* III. Thru 8/23, *Little Girl Who Lives Down the Lane.* From 8/24, *One on One.* IV. *Kentucky Fried Movie.*

**Radio City Music Hall,** 50th St & 6th Ave (246-4600). *MacArthur.*

**Regency,** Bdway at 67th (724-3700). 8/23,24, *Jailhouse Rock; Elvis: That's the Way It Is.* 8/25-27, *7 Brides for 7 Brothers; The Harvey Girls.* 8/28-30, *It's Always Fair Weather; Take Me Out To the Ballgame.*

**Renoir,** 100 Seventh Ave So (873-8702). Thru 8/24, *The Illusion Travels By Streetcar.* From 8/25, *Death in the Garden.*

**RKO Cinerama I & II,** Bdway at 47th (975-8366). I. From 8/24, *Joyride.* II. *Ruby.*

**RKO 86th St I & II,** at Lexington (AT 9-8900). I. Thru 8/23, *The Aristocats; The Littlest Horse Thieves.* From 8/24, *Cinderella; The Boatniks.* II. Thru 8/23, *Ruby.* From 8/24, to be announced.

**St. Marks Cinema,** 2nd Ave at 8th (533-9292). *Cousin, Cousine; Chloe in the Afternoon.*

**72nd St East,** nr 1st Ave (BU 8-9304). Thru 8/23, *Cousin, Cousine; from 8/24, to be announced.*

**68th St Playhouse,** at 3rd Avenue (RE 4-0302). *The First Nudie Musical.*

**Sutton,** 57th nr 3rd Ave (PL 9-1411). *The Last Remake of Beau Geste.*

**Thalia,** 250 W 95th (222-3370). 8/21-23, *Forty-Second Street; Moulin Rouge.* 8/24,25, *Ballerina; First Position.* 8/26,27, *Harold and Maude; Smile.* 8/28-30, *Long Day's Journey Into Night.*

**Theatre St. Marks**–80 St Marks Pl (254-7400). 8/23, *Ministry of Fear; Scarlet Street.* 8/24, to be announced.

**34th St East,** nr 2nd Ave (683-0255). *The Bad News Bears in Breaking Training.*

**Trans-Lux East,** 3rd at 58th (PL 9-2262). *The Bad News Bears in Breaking Training.*

**Trans-Lux 85th,** at Madison (BU 8-3180). *New York, New York.*

**UA East,** 1st Ave at 85th (249-5100). *Fantastic Animation Festival.*

**Victoria,** Bdway & 46th (354-5636). *The Deep.*

**Waverly,** 6th Ave at 3rd (WA 9-8037). *Sinbad and the Eye of the Tiger.*

**Ziegfeld,** 141 W 54 (765-7600). *New York, New York.*

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# Theater

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## ON BROADWAY

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### Tuesday, August 23

# IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

**Hair**–The first revival of Tom O'Horgan's production of the Gerome Ragni-James Rado 1968 tribal love-rock musical. Tuesday thru Saturday at 8; Wed and Sat at 2; Sun at 3. Previewing now prior to a 9/14 opening. Biltmore Theater, 261 W 47th (JU 2-5340).

## CURRENT

**Annie**–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, Andrea McArdle's gleam in the title role, and a seven-year-old bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Against what could have been, however, the show must be reckoned a slick, sloppy cheat. Alvin, 250 W 52nd (PL 7-8646).

**The Basic Training of Pavlo Hummel**–The first in David Rabe's "trilogy" about GIs in Vietnam, this 1971 play lacks the tautness of the later *Sticks and Bones* and *Streamers*, but the power at its core remains intact. That power is harrowingly realized in Al Pacino's searing portrayal of the name role, and in David Wheeler's excellent direction. Thru September 3rd. Longacre, 220 W 48th (246-5639).

**Bubbling Brown Sugar**–About half the show is an authentic and lively tribute to old-time Harlem theater, with some great numbers lined out by the stars. The other half, alas, is a silly, patronizing, meandering book and some new songs by Danny Holgate that merely waste time, beyond rescue even by all that classy staging and dances. Tues thru Sat at 8; Wed & Sat mat at 2; Sun at 2:30. ANTA, 245 W 52nd (246-6270).

**A Chorus Line**–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W44 (246-5990).

**Chicago–Lust and chicanery in the Windy City, circa 1925, with book (Bob Fosse and Fred Ebb) from the same play (Maurine Watkins's *Chicago*) that inspired the fabulous movie *Roxie Hart*. John Kander's best songs are little more than neat ripoffs from twenties' razzmatazz, but Bob Fosse's virtuoso staging makes them look better than they sound. The show has been around for a while, however, and some of Fosse's stage gadgetry has begun to creak, but Jerry Orbach's work as a slick lawyer is wondrous to behold. Mon thru Sat at 8; mat. Wed & Sat at 2. 46th St Theater, 226 W 46th (246-4271).**

**For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf**–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

**Gemini**–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid, and so is the cast. Mon-Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425).

**Godspell**–Although it may have been overpraised when new (thanks to *J.C. Superstar's* also having been around), the artless joy of this retelling of the Passion through the eyes of flower-children, the romping inventiveness of its appealing cast, and the vitality of most (if not all) of Stephen Schwartz's music still make this one of the loveliest things in town. The move to Broadway has been well managed, and you're still invited onstage for wine at intermission. Thru Sept. 4. Tues thru Sat at 8 p.m. Wed, Sat & Sun mat at 2 p.m. Ambassador, 215 W 49th (265-1855).

**Grease**–Broadway's senior musical, about highschool shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

**I Love My Wife**–Wife-swapping in Trenton, with words (Michael Stewart) from old sit-com discards, music (Cy Coleman) that is mostly plasticized ricky-tick, and acting (Lenny Baker, et al) that would make Bugs Bunny cringe. A show, in other words, that achieves the impossible: to make life in New Jersey even worse than it is. Ethel Barrymore, 243 W 47th (246-0390).

**The Importance of Being Earnest–There have been better productions of this flawless jewel of a play: a more resonant Bracknell than Elizabeth Wilson, a less twitchy Cecily than Kathleen Widdoes, more stylish sets than Zack Brown's (which are festooned with *white plastic* flower pots!). But Stephen Porter has given Wilde's comedy an intelligent staging, and there is the Gwendolen of Patricia Conolly, deserving inclusion among the authentic Wonders of the World. Tues thru Sat at 8; mat Wed & Sat at 2; Sun at 3, through 8/28. Circle in the Square, 50th St W of Bdway (581-0720).**

**The King and I**–Fuzzy, slovenly revival of a show that isn't as good as it used to be, and probably never was. Yul Brynner is the star, but he has aged since 1951 and it shows; surrounding him is a cast of nobody in particular, including Constance Towers as a dull Anna and some children who merely make faces. Uris, 51st betw 7th & 8th (586-6510).

**The Magic Show**–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Next week, Tues thru Sat at 7:30; mat Wed, Sat & Sun at 2. Cort, 138 W 48th (489-6392).

**Oh! Calcutta!**–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon thru Fri at 8; Sat at 7 & 9:30; Mat Wed at 2 p.m. Wed at 2 & 8. Edison, 240 W 47th (757-7164).

**Otherwise Engaged**–With words wise and winged, Simon Gray shows us how easy it is to retreat into electronic armor and cut all communication with humanity. The play is at once, both wittier and more profound than Gray's excellent *Butley* and, as directed by Harold Pinter, it becomes one of Broadway's few genuinely rewarding experiences. Dick Cavett has taken over the lead. Plymouth, 236 W 45th (246-9156).

**Same Time, Next Year**–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Now that it is being performed (by Hope Lange and Don Murray) more for jokes than for wit, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430).

**The Shadow Box**–Michael Cristofer's haunting play, which won a 1977 Pulitzer prize and a best-play Tony Award, is set among terminal patients in a California hospital, and poses some daring questions about hopelessness and self-delusion. An altogether moving work, it even manages to be funny when circumstances permit. Gordon Davidson's direction of a superb nine-member cast approaches perfection; a superior evening all told. Morosco, 217 W 45th (246-6230).

**Side by Side by Sondheim–Millicent Martin, Julie N. McKenzie, and Larry Kert sing to remind us of the words-and-music genius of Stephen Sondheim. Their contribution is nothing more than a long, generous song recital, but it all turns into an inspired, implied drama of sheer delight. Music Box, 239 W 45th (246-4636).**

**Sly Fox**–Larry Gelbart has misread a certain famous tombstone as "O Rape Ben Jonson," and has done just that in this gross, gaggy rewrite of *Volpone*. Arthur Penn's direction is a luckless try at creating a Jacobean *Hellzapoppin'*. Robert Preston is the Fox himself, without benefit of trombones. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699).

**The Wiz**–Oz in blackface, and a poor substitute for either the original L. Frank Baum books or the Judy Garland movie. The problem here is lack of tone: exuberant jive one minute, patchy bathos the next. Bargain-hunter note: the cheaper the seats, the less depressing the tacky, gimcrack sets and sloppy routines are likely to look. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

**Your Arms Too Short To Box With God**–The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Lyceum, 149 W 45th (JU 2-3897).

## OFF and OFF-OFF BROADWAY

## CURRENT

**Absurdities in Black**–A new musical by Ed Bullins and Mildred Kayden. Thurs thru Sun thru 8/28, at 8, $3. Stage 73, 321 E 73 St (490-0077).

**Agamemnon**–Fragments of the Aeschylus classic intrude from time to time to interrupt Andrei Serban's dazzling display of self-indulgent theatrical trickery. If you care about the play, the show is a horror. If you like circuses, go to the circus. Thru 8/28. Tickets free, distributed nightly at 6:15. Delacorte Theater in Central Park (677-1750).

**Camp Meeting**–Your basic Al Carmines musical: energetic, patchwork songs, and a plot that lopes erratically from exaltation to bathos with no apparent guiding force. Abe Lincoln visits 1840 revivalist meeting, discovers corruption, preaches sermon on forgiveness; chorus sings rowdy songs. Agreeable, if mindlessness is your thing. 8/26-29 at 8. $3.50. Greenwich Mews Theater, 141 W 13th (SP 7-0033).

**Children of Adam**–Stan Satlin's new musical that describes the journey of a love relationship. John Driver directed. Chelsea Westside Theater, 407 W 43 St (541-8394).

**Cinderella**–Rodgers and Hammerstein's musical, directed by Lynda Marchetti. From 8/26. Fri at 8; Sat at 2 & 8; Sun at 2. Gallery Theater, 161 W 22 St (LT1-6470).

### POINTING THE FINGER

Coral S. Potter and Craig Smith are featured in Harold Pinter's award winning drama, *The Caretaker* now playing at the Jean Cocteau Repertory Friday and Saturday evenings at 10 through September 10. Bouwerie Lane Theater, 330 Bowery (677-0600).

**The Club**–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a goggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

**Comings And Goings**–A new play by Megan Terry, directed by Tom Waites. 8/26-28, 9/2-4, at 8:30. $1. Arturo's Restaurant, 106 W Houston (475-9828).

**Double Bill**–*The Loveliest Afternoon in the Year* and *I Can't Imagine Tomorrow*—Two one-act plays. 8/26,27, 9/2,3, at 9:30. $3.50 Academy Arts Theatre, 330 E 56 St (486-1431).

**Drama Committee Repertory**–G.B. Shaw's *Getting Married*, Thurs thru Sat at 7:30, thru 8/27. Shaw's *One Acts*, Thurs thru Sat at 10:30, thru 8/27. Shaw's *Don Juan in Hell*, Sun at 2:30 & 5, thru 8/28, *Three by Gorky*, Sun, Tues, Wed, 8:30, Thru 8/28. $3. 17 W 20th (929-8377).

**The Fantasticks**–In the zillionth year of its run, with its notable list of acting alumni, this innocuous drivel has finally found its audience: one man who attends regularly becuase it cures his insomnia. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

**For the Shark Was a Boojum, You See**–An original musical. 24-28, at 8. Nat Horne Musical Theater, 440 W 42 St (663-0069).

**The Grass Harp**–Truman Capote's play, directed by Jonathan Fey. 8/25-28, 9/1-4 at 7:30, $4. Academy Arts, 330 E 56 St (486-1431).

**Gulp!**–Gay musical farce directed by John Glines. Thurs thru Sun at 9 p.m. plus Sat at midnight. $5. The Glines, 260 W. Bdway (925-2619).

**House of Blue Leaves**–John Guare's play about New York. From 8/26 at 8, $2.50. Impossible Ragtime Theater, 120 W 28 St (JU2-4240).

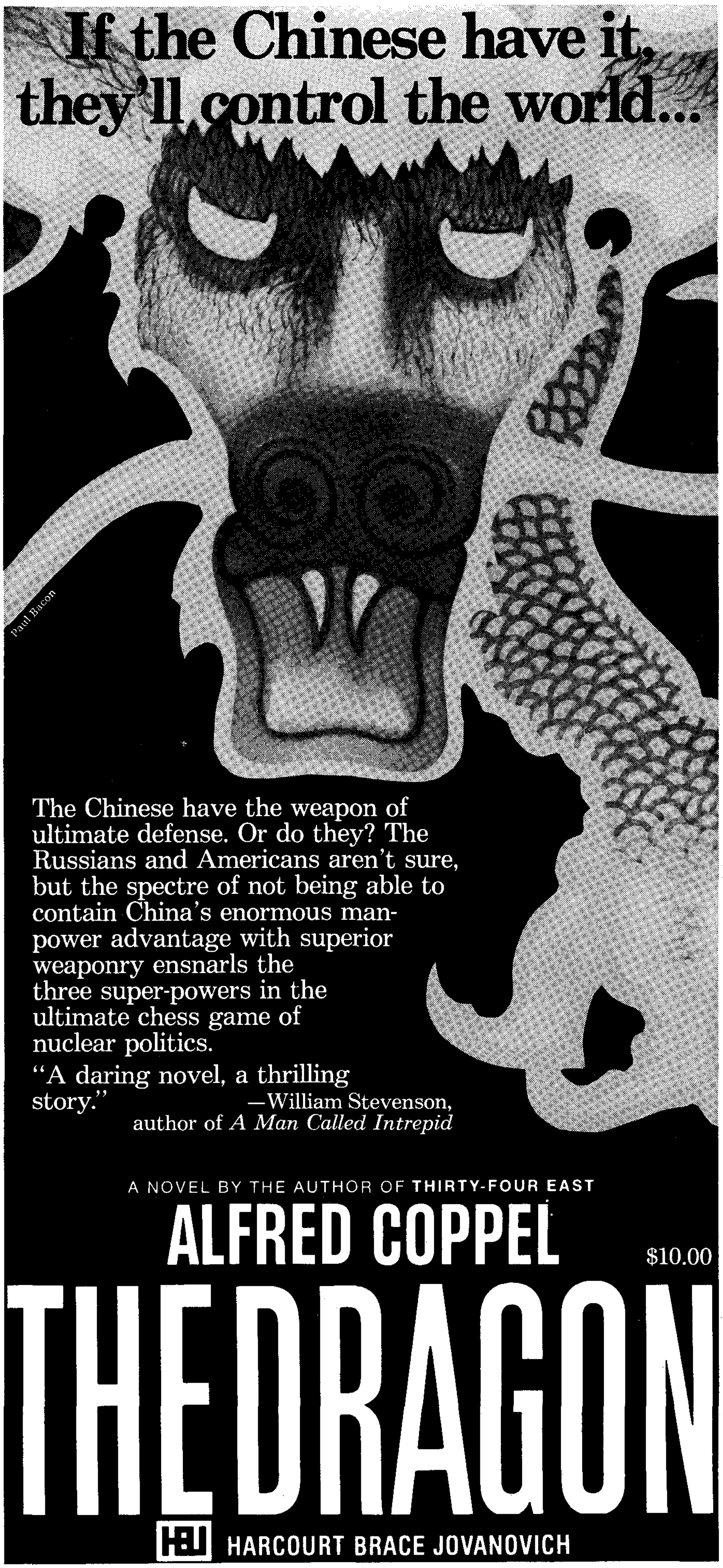
***Leona is a Funny Name***–*Donald Kvares's space play* about the liberation of a dream girl type secretary on the moon. Directed by Ted Mornel. 8/25 at 7:30;/26-28, 9/1-4, 9/8-11, at 8. Theater for the New City, 113 Jane St (691-2220).

**Miss Margarida's Way**–Roberto Athayde's monodrama, centered about a demented, brutalizing schoolmarm, may or may not be the allegory about fascism that has won it fame and censorhip abroad. It may not, in fact, be a play at all. It is, however, a framework for a spectacular solo turn by Estelle Parsons, who makes of Miss Margarida a brilliant, antic, horrifying harridan, possessed of a glare that could shatter granite. Tues thru Sat at 8; Sun at 3; thru 9/4. Newman Theater, 425 Lafayette St (677-6350).

**Musical Revue**–By the Nettle Creek Players. 8/26, 27 at 2 & 4. Nat Horne Musical Theater, 440 W 42 St. (663-0069).

**Night Fever**–Sebastian Stuart's play about a group of California hitch-hikers. Fri, Sat at 7:30 & 10; Tues thru Thurs & Sun at 8. Vandam Theater, 15 Vandam St (675-0498).

**Der Ring Gott Farblonjet**–Charles Ludlam's Ridiculous Theatrical Company boils Wagner's *Ring* down to 3½ hours. There are clever touches here and there, but more that's merely raucous, lurid, and self-indulgent; both Wagner's 20-hour original, and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Paul Bacon

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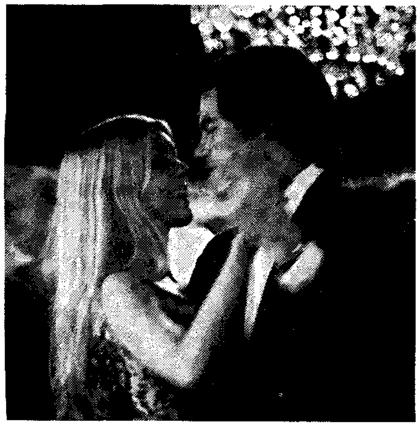

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**The Sleepwalkers**–Satirical comedy on survival, written, produced, and directed by Charlotte Durham, with a cast of seemingly thousands. 8/26-28, at 8 p.m. with three Sun Mats, 8/21, 28, at 3 p.m. $2.50. 333 Sixth Ave, at West 4th (925-1754).

**Sepia Star**–Marcia Robinson stars as a talented young girl from a well-to-do middle class background who may or may not become a big star. 8/25-28, at 8; 8/27, 28 at 4. $3. Stage 73. 321 E 73 (575-9415).

**SoHo Rep**–*The Real Inspector Hound,* 8/27, 28 at 7:30. *The Killing of Sister George,* 8/26 at 8:30; 8/27 at 10:30. SoHo Rep, 19 Mercer St (925-2588).

**Unsung Cole**–A musical entertainment of songs by Cole Porter, some receiving their New York premieres, infrequently performed, conceived and directed by Norman L. Berman; with Gene Lindsey, Mary Louise, Maureen Moore, Margery Cohen, John Sloman. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 7:30. Thru 9/4. Circle Repertory Company, 99 Seventh Ave So. on Sheridan Square (924-7100).

**Vanities**–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St. (541-8394).

**The Villain Still Pursued Her**–A musical melodrama presented by the Actors Cabaret Theater. 8/26,27. 13th St Theater, 50 W 13 St (924-9785).

**The West Street Gang**–Doric Wilson's experiment in environmental theater as crime prevention. Fri thru Tues, thru September. $3. The Spike Bar, 11th Ave & W 20th (289-6740).

*Excerpted from Alan Rich's reviews*

### New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

## Restaurants

A sampling of restaurants *New York's* critics have favorably reviewed. The prices listed are dinner prices. The code: **AE,** American Express; **V,** Visa; **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge.

### The Greats

**The Coach House**–110 Waverly Place near Sixth. The town's most glorious celebrant of the American kitchen. Tues thru Fri noon to 2:30 p.m. & 5:30 p.m. to 10 p.m.; Sun 4:30 p.m. to 10 p.m. Entrees approx $9.50 to $14. AE CB DC MC (777-0303).

**The Four Seasons**–99 E 52nd near Park. Exciting, coldly elegant, rich. In the Bar Room, haunt of the literary set, a new grill menu: impeccable food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Sat noon to 2 p.m. Mon-Fri 5 to 9 p.m. Pool Room: Mon-Fri, noon to 2:30 p.m. Mon-Sat 5 to 11:30 p.m. Bar Room entrees $6 to $9. AE V CB DC MC (754-9494).

**Hunam**–845 Second Ave near 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Daily 11:30 a.m. to 11 p.m.; Fri and Sat to 1 a.m. Entrees $5.25 to $7.95. AE CB DC (MU 7-7471).

**Le Cirque**–58 E 65th near Park. An unstuffily elegant restaurant that can dazzle. Don't miss the spaghetti primavera, and explore the daily special. Mon thru Sat noon to 3 & 6 to 10:30. Entrees $7.95 to $12.95. AE DC (794-9292).

**Oyster Bar & Restaurant**–downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Entrees $4.35 to $9.25. AE V CB DC MC (532-3888).

**The Palace**–420 E 59th near First. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat, seating 7 p.m. to 9 p.m. Fourteen-course prix-fixe $65. AE DC MC (355-5150).

**The Palm**–837 Second Ave near 44th. It's rough, noisy, crowded, smoky, and it doesn't matter. The steak is great, the lobster is legendary. Mon thru Fri noon to 10:45 p.m.; Sat 5 p.m. to 11 p.m. Entrees $7 to $24. AE V DC MC (687-2953).

**Shun Lee Palace**–155 E 55th near Third. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Sun thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to midnight. Entrees $2.95 to $10.95. AE CB DC (371-8844).

**Trattoria da Alfredo**–90 Bank at Hudson. Pasta ten ways, and sublime vegetables, both properly al dente, with sauces of long, slow melding and fast last-minute subtlety. The food establishment hangs out in this charming store-front. Wed thru Mon noon to 2:30 p.m. & 6 p.m. to 11 p.m.; Sun 6 p.m. to 11 p.m. Entrees $3.75 to $6.75. No credit cards. No liquor license. (929-4400).

**Uncle Tai's Hunan Yuan**–1059 Third Ave near 62nd. Uncle Tai's menu is a glorious defiance of Chinese-restaurant cliché. The food can be transcendent. Sun thru Thurs noon to 11 p.m.; Fri & Sat noon to 11:30 p.m.; Entrees $5 to $11. AE DC (838-0850).

**Windows on the World**–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. The menu is imaginative; with intelligence and luck, you may dine well. Call for hours. Prix-fixe dinner, $16.50. AE, CB, DC, MC, V (938-1111).

### Wonderful Settings

**Elaine's**–1703 Second Ave near 88th. This lovingly seedy little joint is the playpen of the quality media set. A writer's reputation soars or stubs on how long he has to stand at the bar here before getting a table. The food is strictly tangential. Daily noon to 4 a.m. Entrées $4.50 to $10.50. AE (831-9566).

**The Grand Café**–28 E 63rd near Mad. The food (French and American) isn't memorable, but the gorgeous, near-perfect Art Deco-1930's setting is. Mon thru Sat noon to 2:30 p.m.; Mon thru Thurs 6 p.m. to 11 p.m.; Fri and Sat 6 p.m. to 11:30 p.m.; Sun noon to 9 p.m. Entrées $9 to $14.50. AE CB DC MC (EL 5-2121).

**Maxwell's Plum**–1181 First Ave at 64th. Ambitious Continental menu in an Art Nouveau, Art Deco, Art Wacko setting. Uneven kitchen. Daily noon to 2 a.m. Entrées $4.45 to $13. AE V CB DC MC (628-2100).

**One Fifth**–1 Fifth Ave near Wash Sq. The dining room is the S.S. *Caronia* reincarnate. The food is Continental. Mon thru Thurs noon to 1 a.m.; Fri & Sat to 2 a.m.; Sun 11 a.m. to 5 (brunch). Entrées $2.95 to $23.50 (for 2). AE V CB DC MC (260-3434).

**Pronto Ristorante**–30 E 60th. In this pasta palazzo one can sit long and late in the homey back room and see and be seen by a bustling urbane crowd all dressed up with somewhere to go. Mon thru Sat 11:30 a.m. to 11:30 p.m. Entrées from $3.75 to $11. AE DC (421-8151).

**Tavern-on-the-Green**–at Central Park West at 67th. The Crystal Room is a glittering glass gazebo beneath a pink and yellow and aqua ceiling. Here's where flowers are brought to learn to run riot, carloads at a time. A kitchen that has not yet found itself. Mon thru Fri noon to 2:30 p.m. & 5:30 p.m. to 12:30 a.m.; Sat noon to 4 p.m. & 5:30 p.m. to 12:30 a.m.; Sun 11 a.m. to 4 p.m. & 5:30 p.m. to 12:30 a.m. Entrées $5 to $20. AE V CB DC MC (873-3200).

**"21"**–21 West 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Fall-winter-spring, Mon thru Sat noon to midnight; summer, Mon thru Fri noon to midnight. Entrées $9.50 to $14. AE CB DC MC (582-7200).

**W.P.A.**–152 Spring near W. Bdway. Stunning Depression-era fantasy. The menu is limited but appealing. Mon thru Sat noon to 2 a.m. Entrées $7.50 to $12. AE DC (226-3444).

### Commendable

**Chez Pascal**–151 E 82nd. Elegant French cuisine in a tiny brick-walled, flower-decorated place filled with beautiful people in flight from formality. The bass baked en croûte is wonderful; the bouillabaisse must be the best in New York. (Mon thru Fri); sittings at 7 p.m. and 9:30 p.m. Entrees from $12.50 to $18. AE. (249-1334).

**Sea Fare of the Aegean**–25 W 56th near Fifth. Praiseworthy virtuoso repertoire of fish dishes in a restaurant painted a regal Knossos red, like the palace in Crete. Mon thru Sat noon to 11 p.m.; Sun 1 p.m. to 11 p.m. Entrées $6.95 to $18.95. AE V CB DC MC (581-0540).

**Shezan**–8 W 58th near Fifth. Beautiful, glittery place where the food—Indian and Pakistani—is of a commendable variety and authenticity. Mon thru Fri 11:45 a.m. to 2:30 p.m.; Mon thru Sat 6 a.m. to 11 p.m. Entrées $5.50 to $8.75. AE V CB DC MC (371-1414).

### Nice and Inexpensive

*Excerpted from The Underground Gourmet*

**Beau Père**–13 Eighth Avenue at 12th. Middle Eastern and Middle European cooking in a pleasant, softly lighted room. A good robust moussaka, succulent Russian spare ribs, homemade desserts. Entrées $3.10 to $8.80. Dinner only: Tues thru Sat 6 p.m. to midnight; Sun 5 p.m. to midnight (242-9241).

**Castilian**–303 E 56th near Second. A truly outstanding buy among the city's Spanish restaurants. Be sure to have the white-wine sangria. Daily noon to midnight. Entrées $3.95. AE V CA DC MC (688-6435).

**Dosanko Larmen**–423 Madison Ave near 48th. Japanese noodle cuisine; very attractive presentation. Mon thru Fri 11 a.m. to 10 p.m.; Sat noon to 8 p.m. Entrees $2.25 to $3.50. No credit cards (688-8575).

**Gaylord**–50 E 58th. The large rear dining room faces a glassed-in kitchen where Punjabi chefs perform at three clay ovens. Author's choice: the vegetarian lunch, a visual delight. Entrees $3.95 to $6.50. Mon thru Fri 11:30 a.m. to 3 p.m. & 5:30 p.m. to 11 p.m.; Sat & Sun, 5:30 p.m. to 11 p.m. AE V CB DC MC (759-1710).

**Le Yogurt**–224 Columbus Ave near 70th. Yogurt, soups, salads, beef stew, frozen-yogurt desserts. Sun thru Wed 11 a.m. to 11 p.m.; Thurs thru Sat 11 a.m. to midnight. Desserts 60¢ to $2. No credit cards (724-7816).

**Siamese Gardens**–220 E 53rd near Second. First-rate cooking of Vietnamese and Thai specialties. No liquor license. Mon thru Fri noon to 2:30 p.m. & 5:30 p.m. to 11:30 p.m.; Sat 5:30 to 11:30 p.m. Entrées $4.95 to $7.25. AE V DC MC (935-1920).

**323 West Broadway** south of Grand–A deep room above a grocery store, this not-quite-all-Gallic restaurant has a long wall of windows and hanging plants and a red-tiled front area. The brunch menu offers more than the usual standards. For lunch, try the Black Forest ham and Jarlsberg platter. Dinner is more expensive than the Underground Gourmet limit allows, but your palate and purse can be pleased if you avoid the costly dishes. Entrees $5.25 to $12.95. Mon thru Fri noon to 2 p.m. & 5:30 p.m. to midnight; weekends noon to 3:30 p.m. (brunch) & 5:30 p.m. to midnight. AE V DC MC (966-6155).

## After Dark

### NIGHTCLUBS

**Barbizon Plaza Library**–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

**Cachaça**–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

**Catch a Rising Star**–*1487 1st Ave. Continuous enter*tainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

**Chez Z**–320 E 79 St. Candlelight restaurant with Pat Hood singing blues, jazz and pops (734-4700).

**Cleo's**–Broadway and 63rd St. Singer Bobbi Baird belts out her soulful lyrics at 9:30 & 11:30, thru 8/30. Right opposite Lincoln Center (724-6301).

**Club Ibis**–151 E 50th. Elegant Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtimes 10 & 12. Closed Sunday (753-3471).

**Comic Strip**–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 10; Sat at 9 & 12:15 (861-9386).

**Dangerfields**–1118 First Ave. Comedian-impressionist David Frye and singer Anita Halidae, thru 9/3, nightly at 9:30 & 11:30 (593-1650).

**Dionysos**–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

**Hippopotamus II**–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

**Improvisation**–358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

**Jimmy Weston's**–131 E 54th. Thru 9/3, singer-pianist Glen Covington and his trio, nightly except Sunday, at 10, midnight, & 2 a.m. The Tomy Furtado Trio plays, Tues thru Sat, and the Bernie Leighton Quartet, Sun and Mon (838-8384).

**Koatails**–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

**Lorelei**–233 E 86th. Viennese cuisine, a large dance floor, and the Hof Brau Revue every night at 8 p.m. (722-9897).

**Mamma Leone's**–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

**Les Mareyeurs**–998 Madison, betw 77th & 78th. *Elegant French seafood spot, with singer Terry* Hammond at the keyboard Mon thru Sat (628-3333).

**Once Upon a Stove**–325 Third Avenue. Restaurant-cum-antique shop. In the Valentine Room Mon thru Sat at 9 & 11, on Fridays & Saturdays, they feature a whole slew of comediennes (683-0044).

**L'Oubliette**–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

**Rainbow Grill**–65th floor, Rockefeller Center. Morty Storm entertains at 9:15 & 11:30 nightly except Sunday. In the Lounge, everything made out of avocados to eat and drink (PL7-8970).

**Rainbow Room**–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Thru 9/4, Lee Castle and the Jimmy Dorsey Orchestra (PL 7-9090).

**Reflections**–40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

**Regine's**–502 Park Avenue—Only non-private private club in New York. Classy foreigners and natives dancing chic to chic. Not for welfare cases (826-0990).

**Reno Sweeney's**–126 W 13th. Judith Cohen, thru 8/27. Accompanying her is Keith Avedon & his band. *Tues thru Thurs at 10, Fri & Sat, 9 & midnight* (691-0900).

**Roma di Notte**–137 E 55th Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

**Roseland Dance City**–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight.

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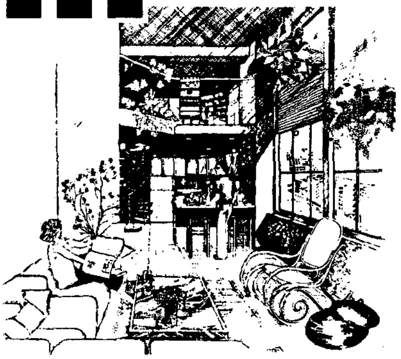

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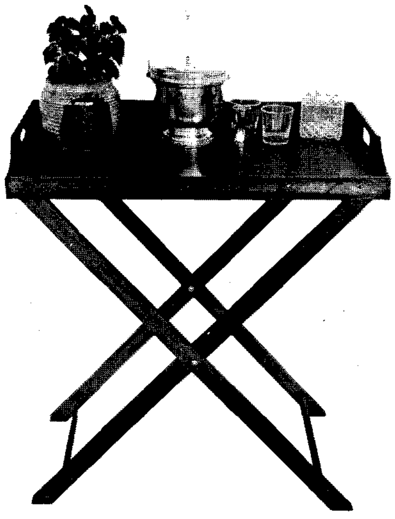

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**Sirocco**–29 E 29th. Greek-Israeli nightclub, with dining, dancing and a revue headlined by Aris San and Vicky Michail, one of Greece's leading singers (683-9409).

**Touches**–190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

**La Vie En Rose**–227 E 56th. *Pouff,* a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

## THE HOTEL ROOMS

**Biltmore,** 43rd St & Madison (687-7000). **Under the Clock:** Thru August, pianist Teresa Kelly plays Mon thru Fri, from 7 to midnight—and sings, too.

**Carlyle,** Madison Ave & 77th (744-1600). **The Cafe:** George Shearing, he of the block chords and the willowy arpeggios, is accompanied by bassist Victor Gaskin. Mining nuggets from cocktail dross is the name of the game. Mon thru Fri at 9 & 11 p.m.

**Pierre,** 5th Avenue at 61st Street (838-8000). **In the Cafe:** Tony Gorody featured at the piano from 8:30 p.m. - 12:30 p.m. Tues thru Fri; 9:00 p.m. - 1 a.m. Sat. Steve Weltner at the piano Sun and Mon.

**Sheraton,** 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly, thru 9/17, New Life, featuring Joann Greco, from 9:30 to 1:30 except Sun.

**Sherry Netherlands,** 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

**St. Regis-Sheraton,** 5th Ave & 55th (PL 3-4500). **Maisonette:** The Peter Duchin Quartet, directed by Mark Shane, 9 p.m. to 2 a.m. nightly except Sunday. Ray Hartley at the piano, from 5 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

## JAZZ—ROCK—GUITAR, ETC.

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**Arthur's Tavern**–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

**Assembly**–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

**Axis in Soho**–463 W. Broadway. Roy Haynes, one of the finest drummers in the world, is also a fairly consistent leader of good bands, notable for the introduction of promising unknowns. The latest edition of his Hip Ensemble will play here 8/26-7 at 9 and 11:30. (228-0882).

**The Ballroom**–458 W Bdway. Song stylists Martha Schlamme and Alvin Epstein present evenings of Kurt Weill songs thru 8/27, at 8:30 and 10:30, Tues thru Thurs; 9:30 & 11:30 Fri & Sat (473-9637).

**Bar None**–167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

**Le Beau Pere**–13 Eighth Ave, at 12th St. Rumanian-French restaurant, with entertainment by autoharpist-singer Kendall McKee, appearing Tues thru Sun from 7 p.m. to midnight (242-9241).

**Beefsteak Charlie's**–55 Fifth Ave. (675-4720).

**Benihana Palace**–15 W 44th. Teppanyaki-hibachi cooking, and Kuniko Kishiki plays 12th century Japanese love songs on the koto, Mon thru Sat, from 5 p.m. (682-7120).

**Bottom Line**–15 W 4th. On 8/26, occassionally brilliant guitarist Larry Coryell is teamed with garrulous drummer Alphonse Mouzon, while Jeremy Steig, who makes his flute lisp, leads the opening band (228-6300).

**Bradley's**–70 University Pl. (228-6440).

**Brothers and Sisters**–355 W 46th. A musical divertissement called *Words,* with music by Martin Silvestri and lyrics by Tony Tanner. Tues thru Thurs at 10:30; Fri & Sat at 10:30 & 12:30 (756-7848).

**Christy's Skylite Gardens**–64 W 11th. Charming restaurant filled with plants, and, for the month of August—Pamela Stanley & Steve Meissenhimer, Mon thru Wed. Thurs thru Sat, Tanya Harris and Jack Messano (673-5720).

**The Cookery**–University Pl & 8th St. Helen Humes, the queen of blues and ballads, always worth hearing, is away thru 8/27. Her spot is filled by Gretchen Cryer & Nancy Ford (with great new material). On Sundays, 8 to 1 a.m. boogie woogie specialist Sammy Price performs (OR 4-4450).

## REPEAT DATE

**Red Richards** brings his keyboard and his trio to Crawdaddy for a four week engagement starting Monday, 8/29. Rounding out the trio is Taft Jordan on trumpet and Ronnie Cole on drums. 45th & Vanderbilt (889-8331).

**David's Harp**–131 W 3rd St. Singer-guitarist Shlomo Haviv has returned to this Israeli hotspot. He performs every night but Monday from 9 (982-0328).

**East-West Room**–181 Bleecker St. A new club combining Eastern and Western music. Tues thru Sat at 8 (982-0810).

**Eddie Condon's**–144 W 54th. On 8/23, trumpeter Pee Wee Erwin, who has a lovely tone and a lyric disposition, sits in with the house band, which includes Vic Dickenson and Warren Vache. Tenor saxophonist Scott Hamilton has resumed his Sunday series, beginning at 8:30. He's a hard swinging player in the Don Byas style and might have been Robert DeNiro's prototype for *New York, New York.* During the rest of the week, clubowner Red Balaban leads a sextet (265-8277).

**Gaslight Club**–124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Karen Springer; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

**Giordano**–39th St & 9th Ave. Annette Wallos, a singer with a repertoire of seven languages, is here until 8/26. Tues thru Sat at 8; Sun at 7 (444-3522).

**Great Aunt Fanny's**–340 W 46th. A cozy, reasonable theater-district restaurant, with singer-pianist Gladys Easter entertaining Wed thru Sat, from 9:30 Tuesdays, Fay Reed entertains (765-7374).

**Gregory's**–First Ave at 63rd. Wed thru Sun, 10 p.m. to 3 a.m., Hod O'Brien Trio, with Frank Luther on bass and Alicia Sherman on vocals. Mon & Tues, 10 to 3, Al Haig Trio. Al Haig, a favored pianist of Charlie Parker and Stan Getz, has been leading a trio here Mondays and Tuesdays for some time, but it's a mistake to take him for granted. He's playing with authority and insight, expertly accompanied by guitarist Chuck Wayne and bassist Jamil Nasser. Mon thru Sat, 5 to 10, Gene Roland Trio, with Loumell Morgan on piano, Morris Edwards on bass, and Lynn Crane on vocals (371-2220).

**Hopper's**–452 Sixth Ave, at 11th. Billy Daniels (Billy Daniels?) is presently appearing every night but Sunday. (260-0250).

**Jacques'**–210 E 58th. Hungarian cuisine here, and composer-pianist Jorge Rios plays nightly from 5 to 9 p.m. followed by pianists Lynn Richards and Marc Marique for the late night crowd (PL 3-5513).

**Jimmy Ryan's**–154 W 54th. The electrifying Roy Eldridge is back, with the excellent rhythm section of Eddie Locke and Ted Sturgis, and the music is everything but complacent. On Mondays, another crackling veteran, Max Kaminsky holds forth (CO 5-9505).

**Michael's Pub**–211 E 55th. Irene Kral recorded an album recently with pianist Alan Broadbent; she's now performing her classy repertoire of pop songs with Broadbent, bass and drums. On Monday nights, Woody Allen enters with clarinet and sheer guts.

## C&W STAR

Brooklyn-born Country singer **Eddie Rabbit,** whose latest album, Rabbit, is in the top ten on C&W charts, performs at the Lone Star Cafe on 8/26 & 27. Radio WHN will air *live broadcast the* 26th at 10. Showtimes are at 9:30 & 11:30. 61 Fifth Ave. (242-1664).

**Oliver's**–141 E 57th. English-type restaurant, with piano music from 2 p.m. thru closing. Natalie Gilbert Mon thru Fri thru 11 p.m. Singer-pianist Danny Deaver, Mon, Wed, Fri & Sat; singer-pianist Pat Holley on Tues & Thurs (753-9180).

**O'Lunney's**–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music Mon thru Sat from 9; Sun from 7 is for bluegrass. (751-5470).

**Onde's**–160 E 48th St. A new split-level dining room with a dance floor and lounge. New Dawn, a vocal-instrumental quartet in the main room. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

**Other End**–147 *Bleecker St. The Persuasions, probably* the preeminent acapella group, give the doo-wop to tunes like "Sixty Minute Man" beginning 8/24. Shows at 9, 11:30. Fri & Sat at 9 & midnight (673-7030).

**Ponte's**–39 Desbrosses St, two blocks below Canal. *Excellent Italian cuisine; every night but Monday,* Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

**Ramayana**–123 W 52nd. New York's *only authentic* Indonesian restaurant, with plenty of rijsttafel, and a *show with dancers, musicians, and singers.* Fri & Sat, and music for dancing (581-1170).

**Red Blazer Too**–1576 Third Ave, nr 88th. Mondays, the Sizzling Syncopators; Tuesdays, the Ed Quinn Quintett; Thursdays, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz *Babies* (876-0440).

**Reno Sweeny**–126 W 13th. 8/22-29, Judith Cohen. 8/29, Marsha Malamet. Shows at 9 & 12. (691-0900).

**Sacred Cow**–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

**Storyville**–41 E 58 St. Billy Harper, a compelling tenor saxophonist, has a sextet through 8/27. (755-1640).

**Stryker's**–103 W. 86th. Jimmy Maxwell, a giant-sized trumpet veteran of several swing bands, has a vivacious mainstream sextet on Fridays; guitarist Joe Puma's quartet bops fluently on Wednesdays; and the redoubtable alto saxophone master Lee Konitz leads his nine piece band on Tuesdays and a trio on 8/25 (874-8754).

**Sweet Basil**–88 7th Ave So. Jazz room. Bassist Ron Carter leads his quartet thru 8/27, specializing in smooth acoustic jazz (242-1785).

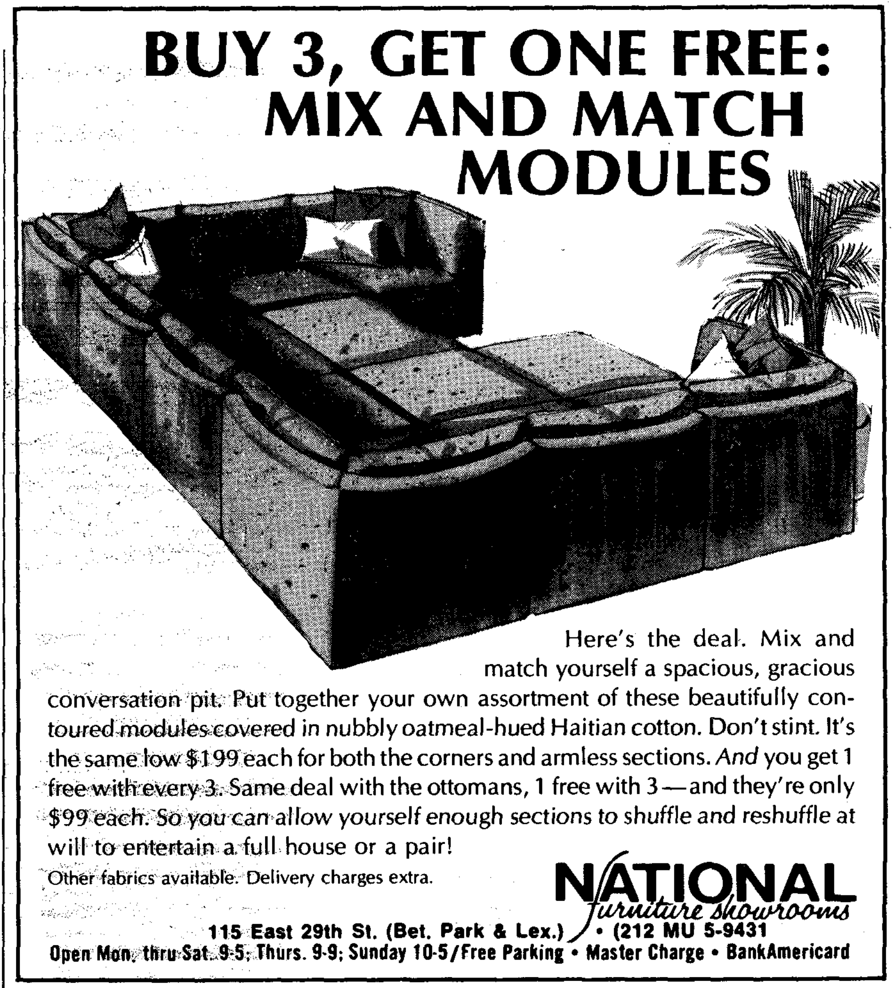
**Third Phase**–2864 Broadway, at 111th. A nightly menu of swing, with alternating groups playing with relaxed authenticity as only they can. On 8/26-27, famed boogie woogie specialist Sammy Price brings in his quartet, which usually includes a couple of swingmen of note. Sun thru Thurs at 8; Fri & Sat at 9 & midnight. (749-0200).

**Tramps**–125 E 15th. *Morris Moscovitch, young Soviet* dissident who defected from the U.S.S.R. two years *ago, makes his debut (as a political satirist) here,* thru 8/27. Tues, Wed, & Thurs at 9; Fri & Sat at 9 & 11 (260-0370).

**Village Gate**–Bleecker at Thompson. Thru 8/28, *Charles Mingus.* 8/30-9/11, *Dizzy Gillespie. Show* time nightly 10 & midnight; an extra show on Sat at 2 a.m. Monday dark! (GR 5-5120).

**Village Vanguard**–178 7th Ave So. Thru 8/28, The Sonny Fortune Quintet (AL 5-4037).

**The West End**–1911 Broadway. For August. Tues & Wed, The Tiny Grimes Trio. Thurs, The West Side Jazz Conspiracy. Fri, Swing-to-Bop Quintet. Sat, The Pony Poindexter Sextet. Sun, The Mitch Frohman Group (666-8750).



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## Children

### MOTHER AND CHILD REUNION

This West Indian flamingo chick and its mother can be seen at the Flamingo Pond, one of the many attractions at the **Bronx Zoo.** The Zoo is located off the Bronx River Parkway and is now just an express bus stop from mid-Manhattan. The bus stops on Madison Ave. at 28th, 37th, 45th, 53rd, 60th, and 84th Sts. (220-5121).

**Children's Improvisational Company,** New Media Studio, 350 E 81st St. (249-9872). *Alfred the Dragon,* Sat at 3:30; *Spinning Top,* Sun at 2.
**Children's Musical Theater,** Westbury Music Fair (516-333-0533). *Rumpelstiltskin,* 8/26 at 11 & 2.
**Cottage Marionette Theater,** CPW at 81st St. (988-9093). *The Reluctant Dragon,* Mon-Fri at 10:30; Children's film festival, Mon-Fri at 12:30.
**Cricket Theater,** 162 Second Ave. (533-8010). *Twanger,* Sat & Sun at 1.
**East River Puppet Theater,** South Street Seaport Museum, 16 Fulton St. (766-9020). Puppet shows Wed, Sat & Sun beginning at noon; thru August.
**18th Street Playhouse,** 145 W 18th St. (989-9228). *The Skylight Room,* Sat & Sun at 2.
**Magic Theater,** Flushing Town Hall, 137-35 Northern Blvd. (961-1111), Sat & Sun at 1.
**Magic Towne House,** 1026 Third Ave. (752-1165). Magic shows Sat & Sun at 2.
**New York Aquarium,** Boardwalk at W. 8th St., Brooklyn (266-8500), Mon-Fri 10-7, Sat, Sun & Hol 10-8.
**New York Experience,** McGraw-Hill Bldg., Sixth Ave. bet. 48th & 49th Sts. (869-0345), Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.
**Perry Street Theater,** 31 Perry St. (255-7190). *Punch and Judy,* 8/22-25 and 8/29-31 at 1:30.
**Royal Playhouse,** 219 Second Ave. (475-9647). *Hansel & Gretel,* Sat at 2:30; *Cinderella,* Sun at 2:30.
**George Stevenson Dance and Theater Co.,** American Modern Dance Theater, 114 W 14th St. (242-7540). *Peter and the Wolf,* Sat. at 1, thru 9/24.
**Storytelling,** Barnes & Noble Annex, Fifth Ave. at 18th St. (777-1465), Tues at 11.
**13th Street Theater,** 50 W 13th St. (924-9785). *Gingerbread,* Sat & Sun at 1.

CONCERTS, OPERA, DANCE, SPORTS EDITED BY GERARD KAVANAGH

## Special Events

### UNEASY LIES THE HEAD

**Rock Hudson** is Arthur, the once and future king, in Lerner & Lowe's *Camelot,* which is this week's attraction at the Westbury Music Fair. Performance times are as follows: Tuesday, August 23 thru Friday, August 26 at 8:30, Saturday, August 27 at 7 & 10:30, and Sunday at 7:30. There is also a matinee on Thursday, August 25 at 2 (516-333-0533).

**Big Apple Circus,** Battery Park City (586-3581). A one-ring circus which features jugglers, clowns, trapeze artists, gymnasts and others. Wednesdays at 10:15 a.m. & 1, Thursdays thru Saturdays at 1 & 7:30, and Sundays at 4. Thru 9/25.
**Custom and Culture:** a series of arts events at the U.S. Custom House on Bowling Green. Art exhibits will be on display and music and dance works will take place Wednesdays and Thursdays starting at 12:30 and Sundays starting at 3. The festival will run thru 9/11 (425-4445).
**Beatlemania,** Winter Garden Theater, 1634 Broadway (245-4878); Tues-Fri at 8, Sat at 7 & 10, Sun at 3 & 7:30.

## Concerts

### Tuesday, August 23

**Mostly Mozart Festival,** Avery Fisher Hall; with the Boston Symphony Chamber Players and Rudolf Firkusny, piano, at 8.
**Sea Chanteys,** South St. Seaport, at 7:30.
**Peter Frampton,** Madison Square Garden, at 8.
**Lincoln Center Out-of-Doors:** Community Theater Festival, Fountain Plaza, at 1; Manna House Inner Space Ensemble, Fountain Plaza, at 2:30; Walter Nicks Dance Company, Fountain Plaza, at 5.
**New York Philharmonic,** Van Cortlandt Park (580-8700); Andre Kostelanetz conducts Tchaikovsky's *Coronation March* and Symphony No. 6, Ravel's *Daphnis et Chloé,* and Offenbach's *Gaité Parisienne,* at 8:30.
**Summer Sings,** CAMI Hall; Robert DeCormier conducts Bach's *B Minor Mass,* at 7:30.
**Dicran Pekmazian Oriental Orchestra,** Fort Tryon Park Playground, Broadway at Dyckman St. (360-8294), at 7.
**Mitchell Korn Ensemble,** Battery Park (269-0320), at 12:30.

### Wednesday, August 24

**Lincoln Center Out-of-Doors:** The Dreamstuff Company's *Peter Pan* (for children), Fountain Plaza, at 11; St. John Street Theater Company, Fountain Plaza, at 2:30; Garden Variety Mime Theater, Fountain Plaza, at 5; Friends of Country Music Concert, Damrosch Park, at 8:15.
**Songs for a Summer Night,** American Museum of Natural History, CPW at 79th St. (873-1300): Tahuantinsuyo, at 6; Mitchell Korn Ensemble, at 7:30; Shyam Yodh, sitar, at 8.
**Mostly Mozart Trio,** Whitney Museum Summer Garden, 945 Madison Ave. (794-0600), at 6:20.
**Chuck Mangione & his Quartet,** Wollman Theater in Central Park, at 6:30.
**The Jazz Sisters,** Union Square Park (460-4750), at 12:30.
**Juilliard Jazz Ensemble,** Jazz Museum, at 2.
**Mostly Mozart Festival,** Avery Fisher Hall; Antonio Janigro conducts, with Rudolf Firkusny, piano, at 8.

### Thursday, August 25

**Lincoln Center Out-of-Doors:** Pascal Guzman/Downtown Ballet Company, Damrosch Park, at 8:15.
**Summer Sings,** CAMI Hall; Robert DeCormier conducts Mahler's Symphony No. 2, Bernstein's *Chichester Psalms,* and Verdi's *Stabat Mater,* at 7:30.
**Gypsy Music by Classical Composers,** Manhattan Savings Bank, Third Ave. at 86th St. (688-3000); with Masako Yanagita, violin; Irene Kessler, soprano; Matthew Meister, cello; Barbara Meister and Abba Bogin, piano; at 8.
**The Hot Mud Family,** South St. Seaport, at 8.
**Mostly Mozart Festival,** Avery Fisher Hall; with Jean-Pierre Rampal, flute and Jean-Bernard Pommier, piano, at 8.
**The Stony Baroque Chamber Players,** U.S. Custom House on Bowling Green (269-0320), at 12:30.
**Flamenco Dance Group and Guitarists,** Central Park Bandshell at 72nd St. (360-8209), at 7:30.

### Friday, August 26

**Lincoln Center Out-of-Doors:** INTAR for children, Fountain Plaza, at 11; Puerto Rican Traveling Theater, Fountain Plaza, at 2:30; Judith Scott Dance Theater, Fountain Plaza, at 5.
**Mostly Mozart Festival,** Avery Fisher Hall; Jean-Pierre Rampal conducts, with Jean-Bernard Pommier, piano, at 8.
**Melanie,** Wollman Theater in Central Park, at 6:30.
**Herb McQuay:** Contemporary & Popular Music, Marcus Garvey Park, 122nd St. off Fifth Ave. (831-5431), at 6.
**Claude Lawrence,** saxophone, Eden's Expressway, 537 Broadway (925-0880), at 8.
**Popular Music of the Americas,** South St. Seaport, at 7:30.
**Joan La Barbara & Jude Quintiere,** Summergarden of Museum of Modern Art, 8 W 54th St. (956-7298), at 8.
**Jam Sessions,** Jazz Museum, at noon & 3.

### Saturday, August 27

### SILENT SPOT

The Lincoln Center Out-of-Doors Festival continues thru this week. On Saturday, August 27 at 2:30 the Richard Morse Mime Theatre, featuring **Richard Morse,** will perform at the Fountain Plaza. Later that day the International Afrikan-American Ballet will perform, followed that evening by the Chuck Davis Dance Company (245-4771).

**Mostly Mozart Festival,** Avery Fisher Hall. Same program as 8/26, at 8.
**Leo Sayer/Cathy Chamberlain,** Wollman Theater in Central Park, at 6:30.
**Joan La Barbara & Jude Quintiere,** Summergarden of Museum of Modern Art, 8 W 54th St. (956-7298), at 8.
**Concert of International Music & Dance,** South St. Seaport, at 8.
**Clifford Jordan Quintet,** Jazz Museum, at 2.
**Bronx Arts Ensemble,** Bronx Botanical Garden, Southern Blvd. at 200th St. (549-1899); with Edith Gordon-Ainsberg, soprano; Sally Foster, harp; Olivia Koppell, viola. Works of Debussy, Weill, Chabrier, and Gonzales, at 3.
**Lincoln Center Out-of-Doors:** Morocco, exotic dancer, Fountain Plaza, at noon; Theresa Moore, storyteller, North Plaza, at noon; Richard Morse Mime Theater, Fountain Plaza, at 2:30; International Afrikan-American Ballet, Fountain Plaza, at 5; Chuck Davis Dance Company, Damrosch Park, at 8:15.

### Sunday, August 28

**Bronx Arts Ensemble,** Van Cortlandt Mansion, Broadway at 242nd St. (549-1899). Same program as 8/27, at 3.
**Lincoln Center Out-of-Doors:** Morocco, exotic dancer, Fountain Plaza, at noon; Theresa Moore, storyteller, North Plaza, at noon; Elmira Teen Family, Fountain Plaza, at 2:30; Everyman Company of Brooklyn, Fountain Plaza, at 5.

### Monday, August 29

**Lincoln Center Out-of-Doors:** Jimmy Owens Quartet + 1, North Plaza, at noon; Charles Moore and Dancers & Drummers of Africa, Fountain Plaza, at 2:30; New York Street Theater Caravan, Fountain Plaza, at 5; Junkanoo Drums, Damrosch Park, at 8.
**Van Zandt Ellis,** piano, American Theater Laboratory, 219 W 19th St. (924-0077), at 8.
**Leo Sayer & Helen Schneider,** Westbury Music Fair, at 8:30.
**New York Philharmonic,** Lincoln Center Library; with Leon Bates, piano. A celebration of music by black composers, at 8:30.

### Tuesday, August 30

**Lincoln Center Out-of-Doors:** Archaesus Productions for Children, Fountain Plaza, at 11; Chinese-American Art Council, Fountain Plaza, at 2:30; Medicine Show Theater Ensemble, Fountain Plaza, at 5; Junkanoo Drums, Damrosch Park, at 8.
**Sea Chanteys,** South St. Seaport, at 7:30.
**Summer Sings,** CAMI Hall; Joseph Flummerfelt conducts Haydn's *Te Deum,* Poulenc's *Gloria,* and Mozart's *Requiem,* at 7:30.
**Flying Island,** jazz-rock, Battery Park (269-0320), at 12:30.
**New York Philharmonic,** Avery Fisher Hall. Same program as 8/29, at 8:30.
**Werner Heckman & His Royal Bavarians,** Fort Tryon Park, Broadway at Dyckman St. (360-8294), at 7.

**Van Zandt Ellis,** piano, *American Theater Laboratory,* 219 W 19th St. (924-0077), at 8.

### MUSIC DIRECTORY

**Brooklyn Academy of Music,** 30 Lafayette Ave (636-4100).

**Brooklyn College,** Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

**CAMI Hall,** 165 W 57th (972-0113).

**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave at 57th (247-7459).

**City Center,** 131 W 55th (246-8989).

**Lincoln Center:** Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). New York State Theater (877-4727). Juilliard Theater, Lincoln Center Plaza (799-5000).

**Madison Square Garden,** Seventh Ave at 33rd (563-8000).

**Nassau Coliseum,** Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

**New York Jazz Museum,** 236 W 54th (765-2150).

**Queens College,** Colden Auditorium, L.I. Expressway & Kissena Blvd. (793-8080).

**South Street Seaport,** Pier 15, Fulton St. at East River (766-9042).

**Town Hall,** 123 W 43rd (582-4536).

**Westbury Music Fair,** Brush Hollow Rd., Westbury, L.I. (516-333-0533).

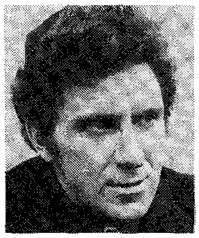
**Wollman Theater,** Central Park, Fifth Ave. at 59th St. (249-8870).

## Opera

NEW YORK CITY OPERA
NEW YORK STATE THEATER

Wed, 8/31 at 8: **Mefistofele** with Meier, Evans, Ramey, Mauro, Griffith. Conductor: Rudel; director: Capobianco; designers: Mitchell and George.

### MACK THE TENOR



Tenor **R. Mack Miller** will sing the role of Jacopo with the Portable Opera Players in their production of Verdi's *I Due Foscari* on Saturday, August 27 and on Wednesday, August 31 at 7:30. At St. Peter's Episcopal Church, 346 W 20th Street (929-5126).

**Light Opera of Manhattan,** 334 E 74th St. (861-2288). *The Vagabond King,* 8/24 at 2 & 8:30, 8/25-26 at 8:30, 8/27 at 4 & 8:30, 8/28 at 4.

**Opera Studio,** Central Park Bandshell at 72nd St. (360-8209). *Susannah,* 8/30 at 7:30.

**Stuyvesant Opera,** Loretto Theater, 20 Bleecker St. (674-5243). *Tosca,* 8/19 at 7:30, 8/21 at 2:30.

## Dance

OTHER

**American Modern Dance Theater,** 114 W 14th St. (242-7540). *The Gospel According to Life,* 8/25-27 at 8:30.

**Danzas Españolas,** flamenco dance, Central Park Bandshell at 72nd St. (360-8209), 8/25 at 7:30.

**Folk Dancing,** Pier 15 of South Street Seaport (766-9042). Mondays at 7:30.

**Micki Goodman & Irene O'Brien,** Eden's Expressway, 537 Broadway (925-0880), 8/27-29 at 8.

**Mummenschanz,** Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

**Theater/Dance/Music,** American Theater Lab, 219 W 19th St. (924-0077). New England Dinosaur, 8/25-27 at 8.

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# Art

*Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.*

## SOLOS

### MADISON AVE & VICINITY

***Ben Compton**–Fantasy clothes, 8/29-9/6. Julie, 687 Mad Ave (688-2345).

***Malvina Hoffman**–Retrospective of bronze dance and opera portraits, thru 8/30. Crider, 961 Mad Ave at 75th (879-4354).

### SoHo

**Timothy Hare**–Sketches and watercolors of historic and vanishing architecture of the Village, thru 9/15. 190 Bleecker (254-4695). Daily 12-9.

### OTHER

**George Rickey**–Eight stainless steel kinetic sculptures, thru 9/24. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (661-0033).

## GROUP SHOWS

### 57th STREET

**Droll/Kolbert**–724 5th Ave (541-6606). Tues-Fri 11-5. Drawings, paintings, and sculpture by Bishop, Crile, Gianakos, Mangold, Steir, others, thru 9/2.

**Eric**–61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5. Contemporary School of Paris, thru 9/1.

**Genesis**–41 E 57th (751-7220). Paintings by Antunez, Hartigan, Stefanelli, others; sculpture by Miniucchi; kinetics by Ayoroa; environments by Jenkins. Thru 9/3.

**Getler/Pall**–50 W 57th (581-2724). Tues-Fri 10-6./ Prints by Dine, Dubuffet, Kelly, Rauschenberg, others, thru 8/30.

**Hammer**–51 E 57th (PL8-0409). Works by 19th and 20th century French artists, thru 9/8.

**Pace**–32 E 57th (HA1-3292). Dubuffet, Krasner, Nevelson, Samaras, Trova, others, thru 9/16.

**Portnoy**–56 W 57th (757-0461). Gallery artists, 8/30-9/10.

**René**–6 W 57th (765-1330). Chryssa, Doltori, Indiana, Tanger, others, thru 8/30.

**Truman**–38 E 57th (688-3516). Tues-Thurs 10-5. Small abstract wall constructions by Du Bois, paper boxes by Larese, dot drawings on silk by Lazar, others, thru 8/26.

**Womanart**–41 W 57th (421-2420). Tues-Sat 12-6. Drawings, etchings, and small paintings, thru 9/3.

**Zarre**–41 E 57th (752-0498). Fri-Sat 12-5. Works by Ajay, Koursaros, Walker, others, thru 8/30.

### MADISON AVE & VICINITY

**Acquavella**–18 E 79th (734-6300). Mon-Fri 10-5. Works by Caro, de Konning, Frankenthaler, Kline, and Louis, thru 9/6.

**African Tribal Arts II**–37 W 53rd (582-5056). Mon-Fri 10:30-5. Weapons, masks, and figures from West and Central Africa, thru 8/30.

**Black Enterprise**–295 Mad Ave (889-8220). Mon-Fri 9-5. Works by Collins, Cowans, Koefoed, Rice, and Williams, thru 8/31.

**Borgenicht**–1018 Mad Ave (LE5-8040). Tues, Wed, Thurs 10-2. Works from $200 to $20,000, thru 8/30.

**Canty**–50 E 78th (794-9855). Real and fantastic animals by Wolff, colorful oil and acrylic still lifes and cosmic essays by Nash, thru 9/6.

**Deutsch**–43 E 80th (861-4429). Works by Bellows, I. Getz, Hofmann, Sloan, Walkowitz, others, thru 8/30.

**Flanagan**–22 E 72nd (879-7392). Naïve and surrealist paintings, drawings, and sculptures, thru 9/1.

**Galeria Venezuela**–7 E 51st (826-1660). Mon-Fri 9-4. Prints and acrylic on paper by Venezuelan artists Guevara-Moreno, Moya, Palacios, and Perez, thru 9/30.

**Gimpel Weitzenhoffer**–1040 Mad Ave (628-1897). Mon-Fri 10-5. Large works by Appel, Davie, Jenkins, Johnson and Soulages, huge silkscreen by Moore, and sculpture by Hepworth, thru 9/9.

**Kraushaar**–1055 Mad Ave (LE5-9888). Mon-Fri 10-5. Contemporary Americans including Callahan, DeLonga, Hardy, others, thru 8/30.

***Spaced**–165 W 72nd (787-6350). Architectural drawings, including Aronson's magical medieval cities of Volterra and Montepulciano, Hasler's view of Atocha, Madrid's railway station plus Canina's (1795-1856) design sections of the Villa Borghese, others, thru 9/13.

**Wauters**–1014 Mad Ave (988-3447). 19th and 20th century European and American drawings, thru 8/30.

***Wildenstein**–19 E 64th (TR9-0500). Selections from their collection, thru 8/31.

### SoHo

***Drawing Center**–137 Greene (982-5266). Mon-Sat 11-6, Wed til 9. Photographic images by Incandela, typewritten maps of NYC by Knowles, pencil and watercolor portraits on paper by Lyytikainen, others, thru 8/27.

**Hoffman**–429 W Bdwy (966-6676). Mon-Fri 10-5. Paintings by Faccinto, Hammond, Reich, others and sculpture by Kuehn, thru 9/7.

**Schafer**–71 Greene (354-0880). Erotic clothing, paintings, sculpture, thru 8/31.

**Terrain**–141 Greene (777-4490). Daily 1-6. Surface and depth in painting, sight and sound in poetry, weight and shape in sculpture, thru 9/30.

**Volpe**–457 W Bdwy (533-3900). Mission style oak rockers circa 1910, thru 8/30.

**Vorpal**–465 W Bdwy (777-3939). Tues-Sat 10-6, Sun 1-6, Wed til 9. Works by 15 including Garland, O'Donahue, others, thru 9/4.

### OTHER

***African-American Institute**–833 United Nations Plaza (949-5711). Mon-Fri 9-5, Sat 11-5. 150 photos, paintings, and objects from Cape Verde; thru 9/10.

**Co-Op City Bronx**–(671-7777). Outdoor sculpture by Barrett, Castoro, FeBland, Reginato, many others, thru 8/30.

***Custom House**–Bowling Green (425-4445). Wed-Sun 11-6. Perceptual sculpture by Harris, string construction by Kazuko, 9' prisms by Ross, light and sound cybernetics by Tsai, others, thru 9/11.

***F.I.T.**–227 W 27th (760-7642). The changing look of costume, hairstyle, posture, and makeup from 1765 to the present, thru 9/24.

***Gallery 1199**–Labor Center, 310 W 43rd (JU2-1890). Mon-Fri 12-4, 6-8. "Bicentennial Schlock" includes red, white, and blue paper cups, disposable dinnerware, milk cartons, kites, two stuffed mice in revolutionary garb, and more, thru 9/8.

***Hall of Science**–Corona Park, Flushing (699-9400). Wed-Sat 10-4, Sun 11-5. Vintage fire helmets and badges from the 1790s to the 1920s, thru 9/4. The technology of NYC including models of city structures, bridges, subways, drawings of the Brooklyn Bridge by Roebling, and more, thru 8/31.

**Light**–Montauk Highway, Bridgehampton (516-537-3665). Wed-Sun 12-5. Beachscapes by Benno Friedman, thru 9/7.

**Long Island University**–Flatbush Ave Ext at DeKalb, B'klyn (834-6000). Mon-Thurs 9-5. Prints by Axelrod, Doyle, Sclafani, Sterrett, others, thru 9/13.

***New York Public Library**–Fifth Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. Prints by Bonnard, Gauguin, Rodin, Toulouse-Lautrec, others, in Print Gallery, thru 8/30.

***New York Public Library** at Lincoln Center–Amsterdam at 65th (799-9600). Mon-Sat 12-6. Asian dance images from the Spencer Collection, thru 8/27.

**Radio City Music Hall**–The Grand Lounge (CI6-4600). 36 original posters of the Folies-Bergere and the music halls of Paris, thru 8/18.

**Songwriters' Hall of Fame**–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

## Photography

***George Barnard/Edward Weston**–Sherman's Campaign during the Civil War/Fifty vintage prints from his life's work, thru 9/24. Helios, 18 E 67th (988-5593). Tues-Fri 10-6.

**Louis S. Davidson**–A sea cruise, thru 9/9. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 2-6.

***Kodak**–1133 6th Ave (262-6170). Mon 12-5, Tues-Sat 9:30-5. Shipboard life on early American sailing vessels, thru 8/30.

***Parsons**–2 W 13th (741-8900). Mon-Fri 10-5. Impressions of Cuba today, thru 8/31.

**Lilo Raymond**–Light-filled studies of everyday objects, thru 9/2. Port Washington Library, 245 Main St, Port Washington, L.I. (516-883-4400).

***Soho/Steiglitz**–34 W 13th (675-9721). Sat, Sun 1-6, Tues 7-9 pm. Nature designs by Dutkiewicz, color Xerox of Hoboken by Rolston, portraits by Stephens, others, plus the Big Apple by 60 Soho photographers, thru 8/30.

**Ralph Weiss**–Botanical forms and the palisades of the Hudson, thru 9/18. Greenburgh Nature Center, Dromore Rd, Scarsdale (914-723-3470). Sat-Thurs 10-5.

***Ray Witlin**–Daily life and disease in the village of Wayen on the Upper Volta, thru 8/31. United Nations General Assembly Main Lobby, (754-1234).

**Bernard Pierre Wolff**–Black men/Self-portraits by many, thru 8/25. Midtown-Y, 344 E 14th (674-7200). Mon-Thurs 12-8, Fri til 4.

## Museums

**American Museum of Natural History,** CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Natural History Illustrated:* Illustrated rare manuscripts from some of the first major zoological treatises of the Renaissance; thru 8/31. Over 100 specimens of cones and cowrie shells; thru 8/31. **Hayden Planetarium:** *Children of the Sun:* A look at the planets. Mon-Fri at 1 & 3, Sat, Sun & Hols at 1, 2, 3 & 4; thru 9/11. *The Cosmic Laser Concert:* An hour-long show of laser light and recorded music; Fri & Sat at 7, 8:30, 10 & 11:30 P.M.; Sun at 7, 8:30 & 10:30.

**Bronx Museum of the Arts,** 851 Grand Concourse (681-6000). Mon-Fri 9-5, Wed till 7:30, Sun 12-5.

**Brooklyn Museum,** 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Lace: An Ornamental Art:* 120 examples of lace from the 17th to the 20th century; thru 10/31. *Two Centuries of Black American Art:* A historical survey of the black contribution to the art of America; thru 9/5.

**Cooper-Hewitt Museum,** Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Palaces for the People:* An exhibition highlighting 100 years of resort and motel architecture; thru 9/18. *Andrea Palladio:* Models of Palladian villas and churches; thru 9/11.

**Guggenheim Museum,** Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Klee at the Guggenheim:* This select survey of Klee's development contains 67 oils, watercolors, drawings and prints; thru 9/5. *Forty Modern Masters:* Arp, Cézanne, Klee, Miró, Picasso, Seurat, and many others; thru 9/11. *American Postwar Painting:* Includes Dine, Brooks, Marca-Relli, Sander, and others; thru 9/11.

**International Center of Photography,** Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Symbolism of Light:* An exhibition featuring the photographs of Clarence H. White. *Wedding:* A photographic record of getting married in America (1850-1976). *Dog Days:* Photographs of dogs taken by Elliot Erwitt. All shows thru 9/11.

**Jewish Museum,** 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5. Americana from the Jewish Museum collection, thru 11/30.

**Metropolitan Museum of Art,** Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. **Degas** is seen in over 200 works in juxtapositions that bring new insight to his polymorphous genius—bronze dancers echo dainty pastels, horses rear in every position; thru 9/4. *The Glory of Russian Costume:* Covering 200 years (1709-1909); thru 8/30. *Liberty or Death:* An exhibition in commemoration of the American bicentennial and the 500th anniversary of the Swiss struggle for independence from Burgundian domination; thru 10/15. *Childe Hassam:* A study of his most important prints and their relationship to his painting style; thru 9/11. *Blue and White:* Japanese export porcelain of the 17th century; thru 1/31. Louis XVI period-rooms, including the newly-acquired J.L. David portrait of the Lavoisiers. *Thracian Treasures From Bulgaria:* More than 500 works of art, spanning 2,000 years of Thracian culture; thru 9/4. *Signac: Paintings, Watercolors, Drawings and Prints:* An exhibition of 32 works in the Museum by the French Neo-Impressionist Paul Signac (1863-1935); 8/30 thru 11/27.

**Pierpont Morgan Library,** 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5.

**Museum of American Folk Art,** 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30.

**Museum of the American Indian,** Broadway at 155th St. (283-2420). Tues-Sun 1-5. *Traditional Pottery of Mexico:* Ancient and modern; thru 10/15.

**Museum of Contemporary Crafts,** 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Art for the Arts:* An exhibit dedicated to good graphic design that supports cultural programs; 9/9 thru 9/25. *The Object As Poet:* Examining the relationship of poetry to the poetic image in objects made by artist-craftsmen; *Bruno La Verdiere:* Clay sculptures; *American Crafts for the White House;* All shows thru 9/1.

**Museum of Holography,** 11 Mercer St. (925-0526). The museum will reopen on September 17 with an exhibition of holographic movies.

**Museum of Modern Art,** 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Ambroise Vollard:* Devoted to works published by this famous Paris art dealer; thru 9/6. *The Graphic Revolution (1920-40):* A collection of modern graphics assembled by designer Jan Tschichold in the 1920s and 1930s; thru 10/31. *Extraordinary Women:* Recently acquired drawings by Alexandra Exter, Hannah Hoch, Susan Rothenberg, Dorothea Rockburne, and others, thru 9/15. *Universal Pictures:* Seventy-three enlarged film stills and posters representing the history of Universal Pictures. Shown in conjunction with the current film retrospective; thru 1/31. *Photographs by Chauncey Hare:* Pictures of public and private interiors; thru 10/23. The museum's **Summergarden** is open Fri-Sun from 6 to 10.

**New-York Historical Society,** 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Jenny Lind in New York:* Tickets, programs, manuscripts, portraits, and personal belongings and mementos of the great Swedish soprano; thru 11/30. *New York Then and Now:* Photographs of New York in the past and present; thru the autumn.

**Queens Museum,** NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Keith R. Bowlby: Blown Glass;* thru 8/21. *Masked Rituals:* Masks, dance costumes, and photo enlargements of African, Oceanic, and North American cultures; 8/27 thru 11/13.

**South Street Seaport Museum,** 16 Fulton St. (766-9020). Daily, 12-6. *Sidewalk History:* An outdoor exhibition about the people and life of New York's seaport district around the middle of the 19th century.

**Whitney Museum,** Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Thirty Years of American Art: 1945-75;* thru 10/23. *Twentieth-Century American Masterworks;* thru 10/9. *Turn-of-the-Century America:* Paintings, graphics, and photographs; thru 10/2. *Selected Recent Acquisitions;* thru 9/11. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

## Sports

### BASEBALL

**New York Mets,** The Houston Astros come into Shea for a brief visit: 8/22 at 8:05, 8/23 at 2:05.

**New York Yankees,** Yankee Stadium (293-4300). The Yankees entertain three Western division teams during this home stand. First the marvelous Rod Carew leads the Minnesota Twins into town for a two-game series: 8/24 & 25 at 8. The Texas Rangers come in for the weekend: 8/26 at 8, 8/27 & 28 at 2. The expansionist Seattle Mariners close out the stand: 8/30 & 31 at 8.

### TENNIS

**Robert F. Kennedy Pro-Celebrity Tennis Tournament,** Forest Hills Stadium (541-7290), 8/27, 10 a.m.-5:30 p.m.

### New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

New York

# Vernon Jordan, The Great Black Hope

### By Orde Coombs

"...Jordan is only saying what black people have been saying in the streets and bars of this city: '*This is pay-back time, baby!*'..."

Vernon Jordan, the executive director of the National Urban League, curls up on the orange sofa in his office on East 62nd Street and hugs a small, yellow pillow that says "I am perfect," but the *t* is askew. He is tired, for all day the journalists have been coming to test the temerity of the man who publicly told the president of the United States that he was in debt to black people and that the time had come to pay his bills.

Ten minutes earlier, a striking Parisian with her photographer in tow had come out of his office happy with the interview he had given her. As she waited for the elevator, she observed that the French were *très interéssés* in the developments between Carter and the blacks. Their Bourbon sense of history, she said, had told them that the sons of slaves and slave owners could never forget their tortured past, so they stood waiting to condemn an alliance that seemed so unnatural, so empty of Cartesian logic. Now that they sensed a break, they were anxious to be proved right.

What grabs you about Jordan when you first meet him is his self-confidence and his smile. The latter does not come as easily as Carter's, but when it does there is no competition, for Jordan's is set in a jet-black, handsome face, and the juxtaposition of teeth and skin is startling in its antipodal rightness. The former is such a part of him that one forgets that, only yesterday, Jordan belonged to a region which, by its codification of his skin, had tried to make him walk in insecurity.

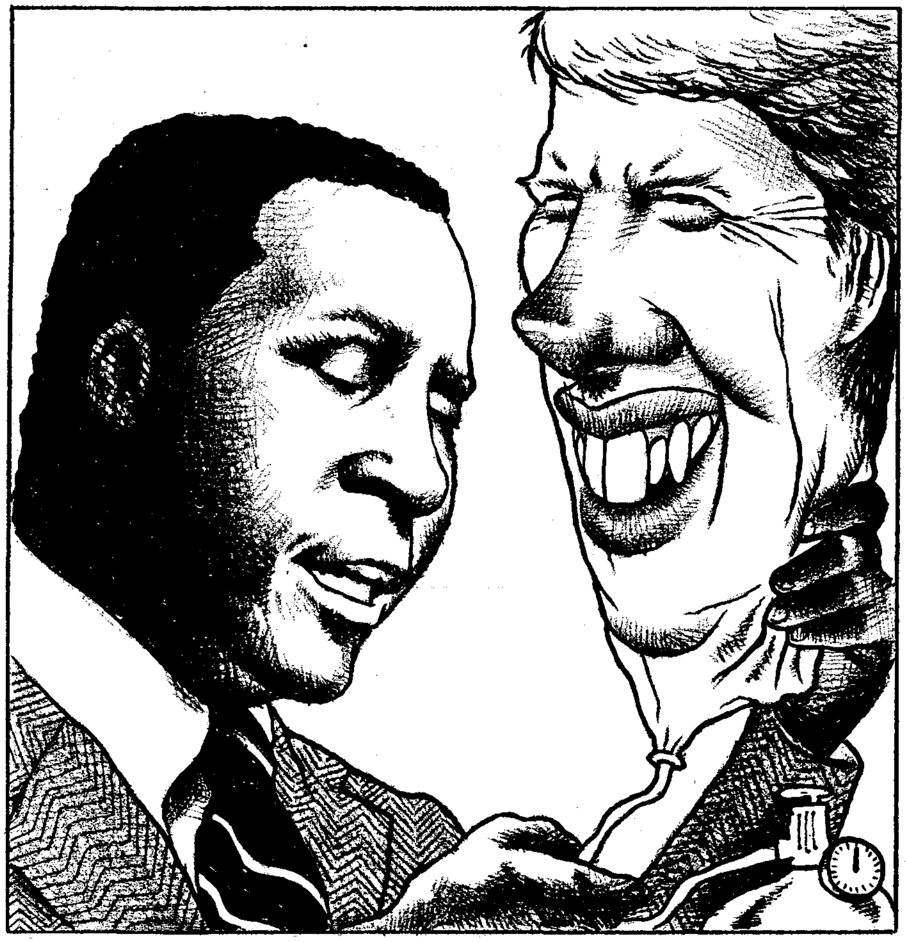
He grew up in Atlanta's University Homes, the country's first public-housing project for black people and a symbol of such segregated progress that President Roosevelt went to the Peach State in 1937 to bless the buildings. Jordan's father was a mail clerk, and his mother a caterer. As such they were removed from the tight world of Atlanta's black professional bourgeoisie. But because they all lived in a segregated world, the Jordan clan was able to observe this café-au-lait society closely and they knew that—no matter how rarefied it seemed—it was education alone that distinguished the bourgeoisie from the slum dwellers of Buttermilk Bottom. Today Jordan can say with equanimity, "It never dawned on me that I would not go on to college," although the day he received his sheepskin, he was only the second person on either side of his family, after generations of American living, to have accomplished that feat. It is not surprising, then, that Jordan's ambitions were always clear, his vigor unsurpassed, for he knew that as a black, poor Southerner, he would have to contend not only with the hostilities of whites but with the anxieties of the light-skinned middle class, who would see him as a parvenu.

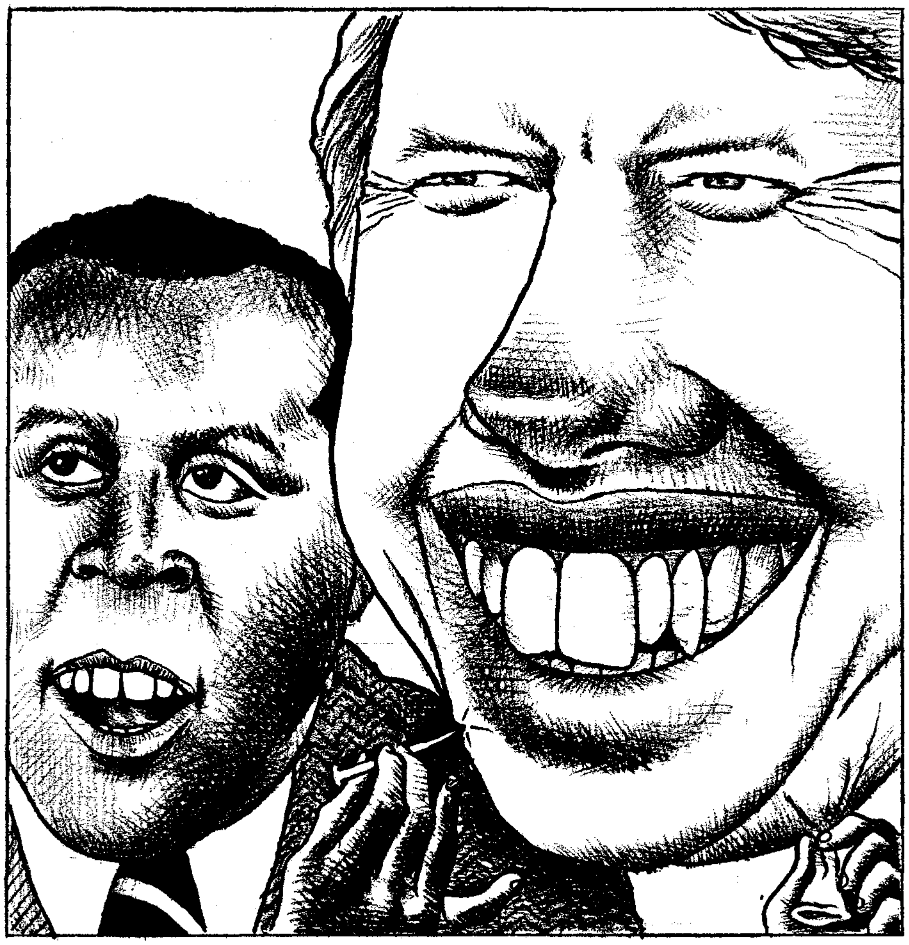
From the time he entered high school, Jordan knew that he wanted to be a lawyer. Segregated Atlanta had provided him and his fellow blacks not only the grimness of proscribed lives but also a host of mentors. The young Jordan listened to and learned from Atlanta's grand old civil-rights war-horse, A. T. Walden, who filed salary-equalization cases at a time when speaking back to whites was a sign of mental imbalance. Every New Year, he and his family would attend the NAACP's Emancipation Proclamation Day festivities and listen to the speeches for racial solidarity by speakers such as Thurgood Marshall and Adam Clayton Powell Jr. These were clarion calls to racial pride that all the foul shouts of "nigger" in the southern sunshine could never quite drown out.

In 1953, when he was eighteen, Jordan was recruited by the National Scholarship Service and Fund for Negro Students to go to DePauw University in Greencastle, Indiana. He remembers, now, "many happy moments" there as the only black in his class. But his most rewarding moment at DePauw came late in his freshman year, when, after the Supreme Court banned segregated schools, he won an extemporaneous-speaking contest with an oration on how the court's decision would affect black people's lives. As the applause from those white Indiana hands filled his ears, he knew that he wanted to fight for civil rights.

He would have to wait a decade, however, to have his decision reaffirmed by blacks. On the first day of 1965, five years out of Howard University Law School, he was chosen to deliver the Emancipation Proclamation Day address at Atlanta's Union Baptist Church. Jordan remembers how hard he worked on this speech: "It was a great honor for me. Martin Luther King had given the speech in 1955. All the men I admired and who had rendered some service for black people had spoken on this day. I just had to do a good job." When he was finished, the applause swelled, and the black Southerners who had, after years of woe, begun to taste victory let their shouts of approbation fill the church. They knew that he was a new kind of leader, for he was so intimately one of them. He could boast of no great ancestors, and his family was devoid of middle-class pretensions. All he had to offer his audience was his intelligence and his passion, and that was enough. A. T. Walden, with braces on his legs and old past caring, hobbled up to him. "Son," he said, "you hit a home run."

*Orde Coombs is a contributing editor of* New York *Magazine.*





It was a special kind of benediction.

Jordan had been preparing psychologically for battle ever since the sit-ins began in Greensboro, North Carolina, in February, 1960. As soon as he got his law degree he joined Donald Hollowell's Atlanta law firm as a clerk for $35 per week. Then, in rapid succession, Jordan became the Georgia field director for the NAACP (1961–63), an attorney/consultant for the U.S. Office of Economic Opportunity (1965), director of the Southern Regional Council's Voter Education Project (1965–70). Along the way, he met Jimmy Carter. Along the way, they became friends.

In June, 1969, Jordan returned to Atlanta after six months as a Kennedy fellow at the Institute of Politics. He was 33 and restless. He wanted to make a new move up the professional pole. He was offered the presidency of Dillard University in New Orleans, but turned it down. He talked to downtown-Atlanta law firms. John Lindsay offered him the job of director of Model Cities in New York. He turned that down. Then in the fall of 1969, at a party which was attended by Jordan, Andrew Young, and Jimmy Carter, the peanut farmer announced his candidacy for the governorship of Georgia. Jordan, never one to be outdone, asked for equal time and announced his candidacy for Congress. He would run in Georgia's Fifth District, which had a constituency that was over 60 percent white. He would become, he said, the first black congressman from the South since Reconstruction. Andy Young, still reeling from Martin Luther King's death, did not announce for anything.

A few weeks later, Jordan was offered, and accepted, the job of executive director of the United Negro College Fund. His verbal venture into politics was over. Jordan now explains his turnaway from politics as the result of a job he just could not refuse: "I never thought I would leave the South. But I knew how *important* it was to raise money for the black colleges, so I had to accept. Besides, my constituency was still the South. The 40 colleges I raised money for were southern ones." After the announcement of his new job, Andy Young came to see him:

"Are you really going to New York?" he asked.

"Yes," said Jordan.

"Then I think *I'll* run for Congress," Young said.

So there we are. At an integrated southern party in 1969, three unknown men dreamed dreams and saw visions, and in less than eight years, one is the president of the United States; another, the country's most interesting ambassador; and the third, the nation's most

Illustrated by Richard Tulka

"...If Carter could not lie on the campaign trail, why should he expect blacks to lie now, to fudge their summer's discontent?..."

powerful black leader. Is it any wonder that when one of the three meteors was attacked by another, he let loose his "rash fierce blaze of riot" against the friend who sought to tell him the truth? Meteors, you see, should not collide.

But Jordan had been spoiling for a national fight for over five years. He was named the executive director of the National Urban League in 1972, after Whitney Young, his predecessor and one of his mentors, drowned in Nigeria in March, 1971. Jordan was 36 and his selection was not arrived at without bickering, for he had not come up through the ranks, and like all men in a hurry he had stepped on toes and not looked back to apologize.

At the NUL Jordan bided his time and tried not to make too many enemies. But he knew that he was failing to leave his singular imprint upon the country. There was nothing much he could do about that. There were Republicans in the White House. He learned to bite his tongue. When his friend Jimmy Carter began his ride into history, Jordan was on the bandwagon, and last summer the common-law marriage of blacks and red-necks seemed made in heaven. But because Jordan knew how often black people have been shafted in this country, he was not sanguine about the affair. He kept looking for the band of gold. In November of last year, before Carter was sworn in, Jordan said: "Black people have a claim on Jimmy Carter—a strong one. . . . It was a heavier than expected black vote that put [him] over the top in some key states he needed to win. That's something Jimmy Carter should not forget, nor should black people allow him to forget it."

In February, he found Carter's economic-stimulus package "disappointing." In March, he welcomed the president's youth-employment program as "a giant stride out of the wilderness of neglect," but he counseled that the administration "should reconsider the way it has cut up the youth-employment pie." No one was listening.

On July 13, the blackout came to New York, and the young and old were in the streets getting what they wanted now that the getting was good. Cries of denunciation filled the air, and ears that had become blocked to the current of words were suddenly opened to the sounds of shattering glass.

On July 24, at the sixty-seventh annual conference of the National Urban League in Washington, Vernon Jordan brought his complaints to the president's door. "The administration is not living up to the First Commandment of Politics—to help those who helped you." Then, as the conference exploded with applause, Jordan let it all hang out: "Black people, having tasted the sweetness of victory in November, resent the sour taste of disappointment in July."

The response was electric, for the threatened breakup of political friendships always carries the possibility of sour revelations. Carter, in his defense of himself, said that "to prey upon those who are poor, deprived, or who are alienated from society, and erroneously report that neither I nor my Cabinet members nor the Congress cares about them does hurt the poor." How would the poor suffer more if they are told that the comfortable care little about them? Well, said the president, it would remove "from them that prospect of a better life."

The blacks in this town are singing Jordan's praises now, and they are growing increasingly nasty about a man whose drawl and smile they had grown fond of. At Mikell's, an Upper West Side bar, a group of men discussed the Jordan flap. One, Daniel Victory, said: "Carter must think we are sharecroppers on his peanut farm and if we complain he can fire us. I didn't hear him dare to tell any other group in this country to shut up, he knew what was best for them." And another man, going into an Amos and Andy routine, said: "Massa is mad. Soooo, don't make massa mad. Scratch your head and shut up." And then, bitterly, "Isn't that a bitch. I mean, after we put the sucker there."

There is much justification for this man's bitterness. When Carter was elected, Senator Herman Talmadge of Georgia said, "They [Southerners] voted for him, because of state and regional pride, in overwhelming numbers." But 55 percent of all voting white Southerners opted for Gerald Ford, while 94 percent of the region's voting blacks chose Jimmy Carter. He won Mississippi by less than 12,000 votes, but he got 134,000 black votes. He carried Texas by 150,000 votes, but blacks gave him 276,000.

So Jordan is only saying what black people have been saying all over this city: *"This is pay-back time, baby!"*

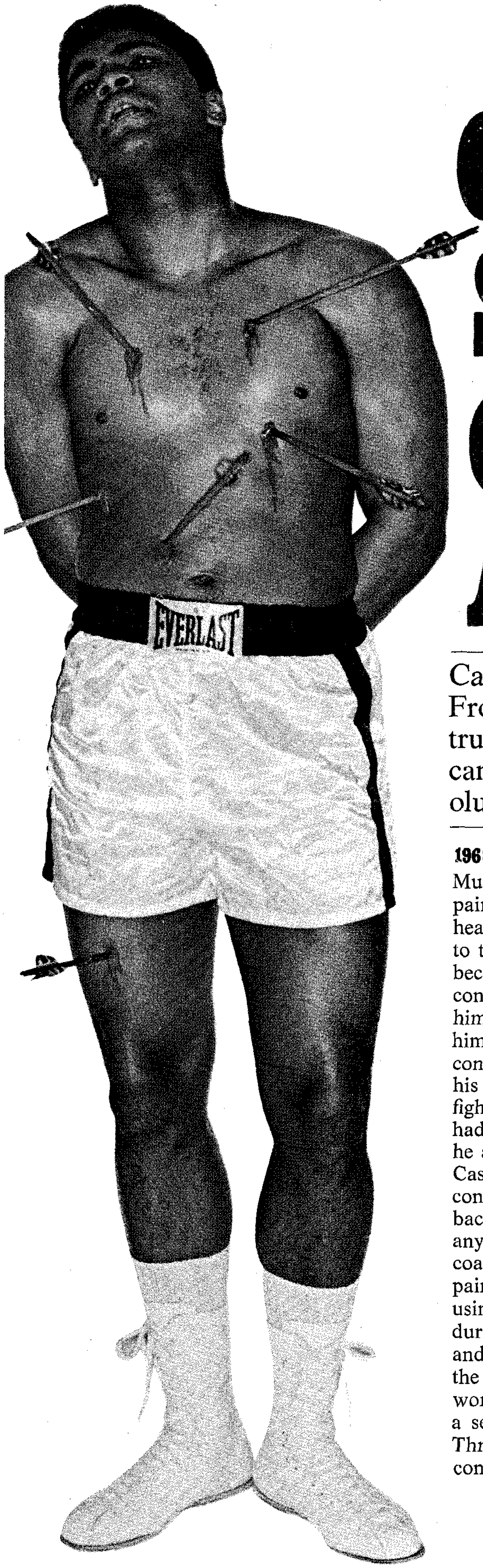
Other blacks are getting into the "criticize Carter" act. At the thirtieth annual National Student Association Congress in Houston, Julian Bond jumped into the fight: "Because we are fools for fads, Jimmy Carter's newness captured our imagination . . . he captured the attention of the black masses, who never realized that a candidate may know the words of our hymns but not the numbers on our paychecks." One black, on hearing Bond, said: "Carter thinks that because Andy Young is opening his mouth all over the world, black people ought to be content. Well, what Andy Young eats don't fill my belly."

I ask the man who started the ruckus if he expected so much reaction to his speech. "No," he says, but the corners of his mouth are smiling. "I did not calculate the fantastic media response. All I wanted to do was to articulate the feelings, needs, and aspirations of black people." His own needs and aspirations are apparent, for he has given up his home in suburban Hartsdale for a Fifth Avenue co-op in a building inhabited by corporate lawyers. His wife of nearly twenty years, the former Shirley Yarborough, and his seventeen-year-old daughter, Vickee, are putting the finishing touches to this posh new home. Jordan enjoys, and can afford, all the amenities of successful leaders, for he sits on the boards of seven corporations, and his retainers from them, plus his $65,000 Urban League salary, make for a very good living. Yet he is still "dissatisfied," he says, because "there are millions who are suffering . . . who are still asking: 'Is there no balm in Gilead?' "

As I leave Jordan, I remember that it was honesty, too, that Carter promised us last year. And if he could not tell a lie on the campaign trail, why should he expect blacks to lie now and to fudge their summer's discontent?

And then something deep and heavy hit me. Maybe Carter is just another Southerner after all, and not the newly minted variety that has been sold to us. For in his anger at the truth, he seems to be wishing—like some true southern romantic—for the reestablishment of the black man's "capacity to wait and endure and survive."

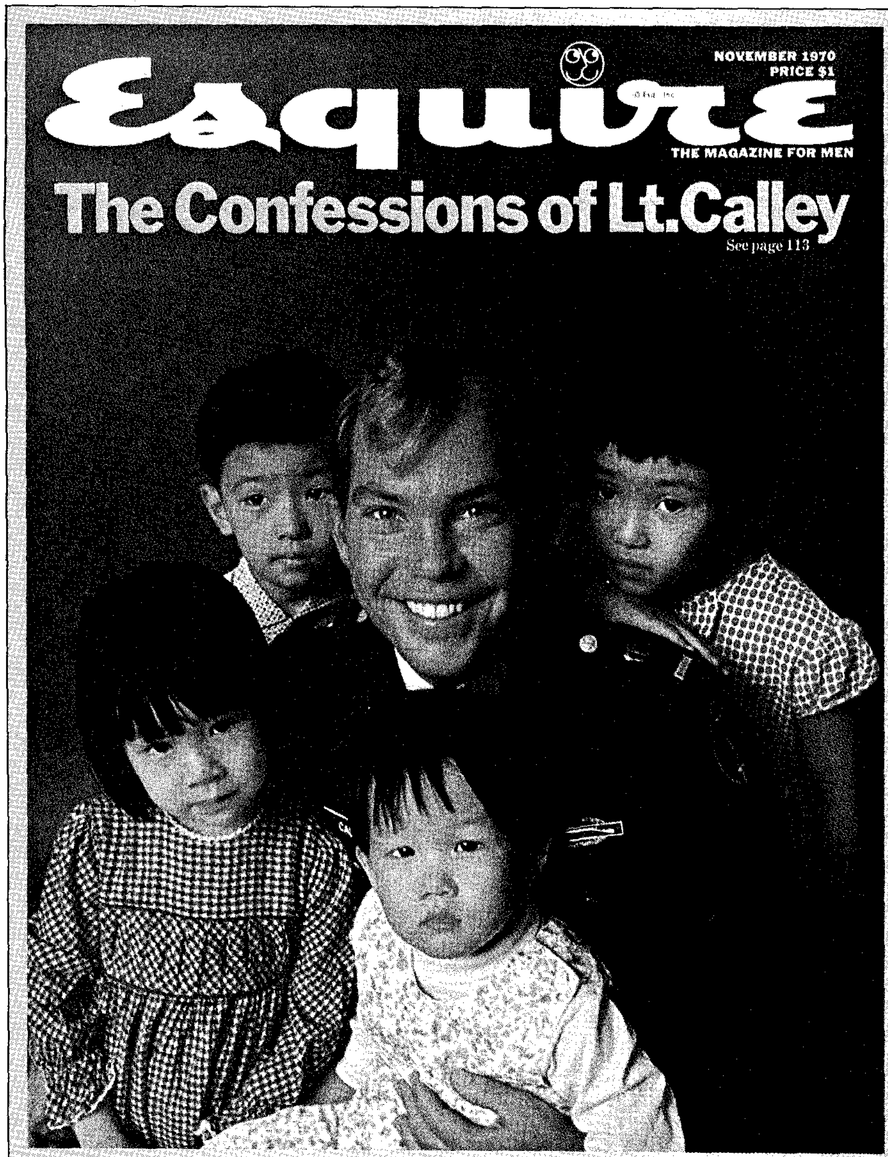
If he is thinking that, there are rocky moments ahead for the black-and-white alliance that brought him to power, for already some black leaders are looking at the streets and secretly reliving the glory days of the early sixties. It will not take much, now, to send them into the asphalt canyons of this country. ■



# George Lois: Superman Of Madison Avenue

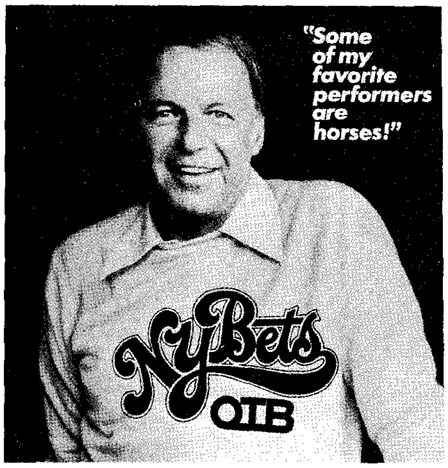
Caught at last! The Mad Bomber of Madison Avenue! From his latest book, "The Art of Advertising," come the true stories behind 25 years of outrageous covers and ad campaigns, the confessions of a creative, arrogant, revolutionary art director, still crazy after all these years.

**1968: Showing Muhammad Ali as a Martyr for Refusing to Fight in a Bad War**
Muhammad Ali as Saint Sebastian, modeled after the fifteenth-century painting by Castagno that hangs in the Metropolitan. In 1967 the world's heavyweight champion refused induction into the army. He had converted to the Islam religion, and under the tutelage of Elijah Muhammad, he became a Black Muslim minister. When Ali refused military service as a conscientious objector because of his new religion, a federal jury sentenced him to five years in jail for draft evasion. Boxing commissions then stripped him of his title and denied him the right to fight. He was widely condemned as a draft-dodger and even a traitor. In 1968, while waiting for his appeal to reach the Supreme Court, Ali was in the prime of his fighting years but wasn't allowed in a ring. When he became a Muslim, he had also become a martyr. I contacted Ali and explained this idea, and he agreed to pose. At the studio, I showed him a museum postcard of the Castagno painting to illustrate the stance. He studied it with enormous concentration. Suddenly he blurted out, "This cat's a Christian!" I blurted back, "Holy Moses, you're right, Champ!" And before we could affix any arrows to Ali, he got on the phone with his manager and religious coach, Herbert Muhammad (a son of Elijah Muhammad). Ali explained the painting in excruciating detail. He was concerned about the propriety of using a Christian source for the portrayal of his martyrdom. I held my breath during their long, involved theological discussion. Finally, Ali hung up and said it was okay. I exhaled and we shot this portrait of a man against the authorities. When I saw the first transparency, I believe my exact words to Carl Fischer were, "Jesus Christ, it's a masterpiece." *Esquire* had a sensational cover (and it was reproduced and sold as a protest poster). Three years later, the Supreme Court unanimously threw out Ali's conviction. Allah be praised!



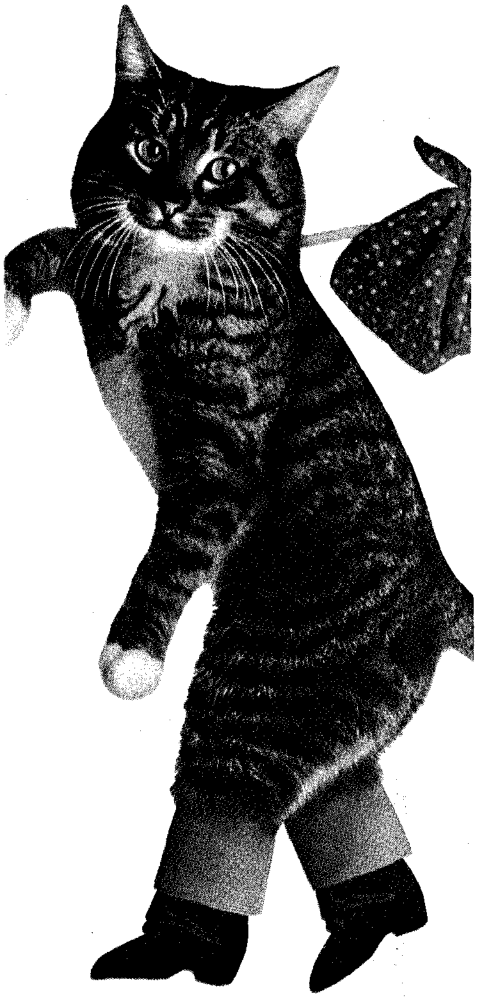
### Calley and His Kids

In November, 1970, while William Calley was awaiting trial for his role in the massacre at My Lai, *Esquire* scheduled an excerpt from *Lieutenant Calley: His Own Story,* as told to John Sack. "Tough subject for a cover," said editor Harold Hayes. "He's innocent until the army decides. Think about it." "Can we get Calley to New York for a sitting?" I asked. "Sack probably can," he said, "but it depends on what you have in mind." I explained the shot: "We'll show him with a bunch of Oriental kids. Those who think he's innocent will say that proves it. Those who think he's guilty will say that proves it." Sack came to Carl Fischer's studio with the famous lieutenant. Calley was edgy, almost suspicious. The presence of this young nobody who suddenly caught the attention of the world and put a magnifying glass on the war gave that place an eerie feeling. I took Calley aside to calm him down. I explained the shooting: "Lieutenant, this picture will show that you're not afraid as far as your guilt is concerned. People can read that into the picture if they want to, or they'll refuse to see it if they don't see you as guilty. The picture will say 'Here I am with these kids you're accusing me of killing. Whether you believe I'm guilty or innocent, at least read about my background and motivations.' " Calley grinned on cue, and we completed the shooting. When I sent the finished shot to Hayes, he called to let me know that his office staff was plenty shook up. "Some detest it and some love it," he said. "You going to chicken out?" I asked. "Nope," he said. "We'll lose advertisers and we'll lose subscribers, but I have no choice. I'll never sleep again if I don't muster the courage to run it."


"Some of my favorite performers are horses!"
NY Bets
OTB

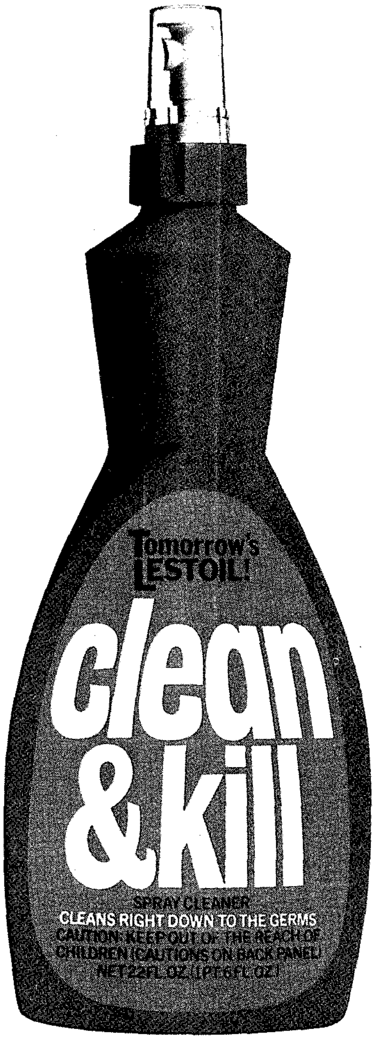
### "The Biggest Celebrities in America for Nothing"

"When celebrities come to town, we'll ask them to do an ad or commercial or poster, and to show our gratitude, we'll plug their appearance in the Big Apple. They'll get publicity, we'll get credibility. And Off-Track Betting will make more money. And we'll all live happily ever after."



### Puss'n Boots Comes to Life

What could be more exciting than a real live cat slipping into his boots, throwing his knapsack over his shoulder, and stepping out for a stroll! The Quaker Oats people thought so too.


Tomorrow's
LESTOIL!
clean
&kill
SPRAY CLEANER
CLEANS RIGHT DOWN TO THE GERMS
CAUTION: KEEP OUT OF THE REACH OF CHILDREN (CAUTIONS ON BACK PANEL)
NET 22 FL. OZ. (1 PT. 6 FL. OZ.)

### The Worst Four-Letter Word You Can Use in a Home Is . . . 'Kill'!

After turning around Lestoil's plunging sales in 1968, we felt aggressive enough to add a spray cleaner to their line. But Lestoil's new product would be in a class by itself. It would be a disinfectant. We wanted a spray cleaner that cleaned like a slave and gunned down household germs. And we wanted this new product to have the clearest possible name. So we called it Clean & Kill. We were positive it would slay the competition. We ran trade ads with headlines that blared: "What a name for a spray cleaner." We were right. Clean&Kill got murdered. Housewives probably thought it was rat poison. To this day, when I hear the word *kill*, I feel like dying.

*Masaichi Kaneda*

*Mickey Mantle*

*Willie Mays*

*Johnny Unitas*

### They Can Sell or Just Look Stupid

Athletes are probably the most abused personalities in advertising. They're cornered in a locker room, a product is shoved in their mitts, and they're told to come across like Brando. They usually wind up not selling the products and looking like stiffs.

I've gotten myself a reputation for being able to do commercials with athletes, probably because I never make a move unless I've thought out a fresh concept that will sell the product by relating to some distinct aspect of the star's persona. With athletes above all, you must have an idea that fits in perfectly with who they are.

Which brings us to the Seven Lois Maxims of Jocks in Advertising:

☐ Jocks, grasshopper, are the most famous people alive. (The best-known man on earth is not the president, but Muhammad Ali.)

☐ Jocks are famous because of what they do. (Their performance is on the books. Only posterity is their judge. They cannot double-talk their way out of failure. Athletes talk straighter than most people.)

☐ The right jock in the right situation can sell just about anything. (Not just men's products.)

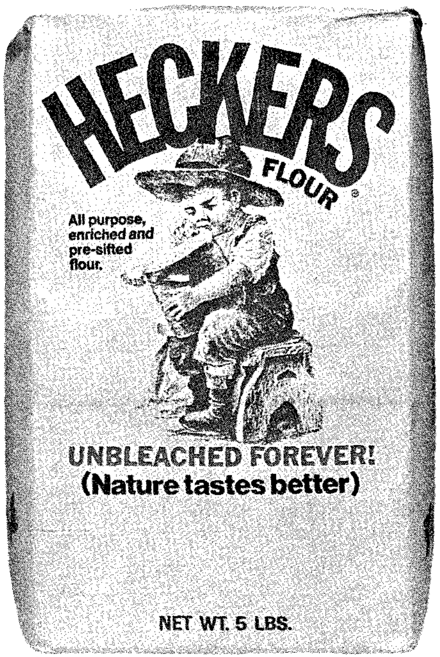
☐ There is no shortage of jocks. (With expansion teams and public interest in new sports on the rise, advertisers can choose from a growing pool of male and female superstars. And even when aging jocks retire, they can be model subjects for the right advertising campaigns.)

☐ Women and children are as familiar with most jocks as men are. (Indeed, many women are closet Cosells.)

☐ Jocks will do commercials for sensible fees. They are more reasonable than movie stars. Many will do TV spots for tabs that are digestible even by advertisers with modest budgets.

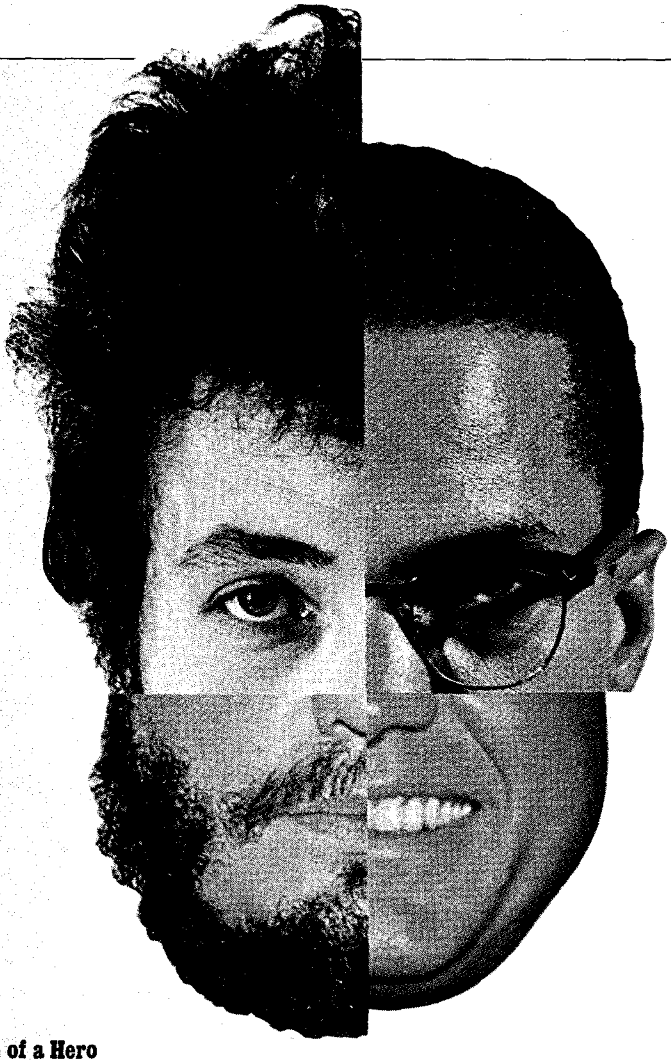
☐ The successful jock is the absolute professional. (As for me, I love to work with professionals.)

P.S. I've been accused of working with Ali, Mantle, and Namath above and beyond the call of duty. Can I help it if they're fans of mine?



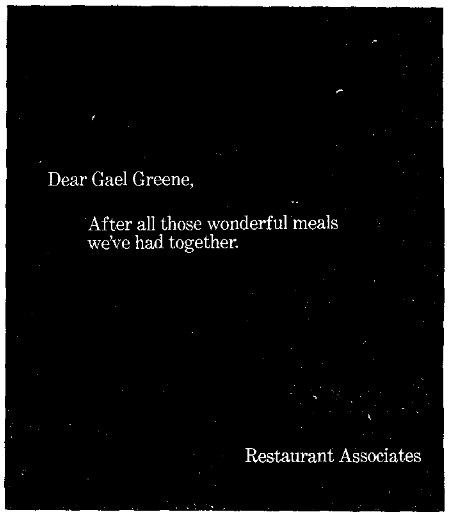
### "I Saw Their Nineteenth-Century Mascot in Kansas City on the President's Wall and Made the Kid a Star"

A bag of lovely flour makes you think of mom and apple pie and old-fashioned goodness, but the geometric designs on most of them are cold cookies. In a day when more and more companies unwisely reject the wordless logos that made them famous, I resurrected this discarded logo of a boy cutting a loaf of bread, and made him the star of the flour section. The client was scared to death to change its package but we proved it was a winner with comparison store selling tests. We added "Unbleached Forever!" to dramatize its naturalness. And our advertising told women to look for the flour with the boy on the bag. Atta boy!



### The Face of a Hero

For an *Esquire* college issue in 1965, I created this composite of the men whom I chose as the leading heroes in the eyes of American youth. Bob Dylan, Malcolm X, Fidel Castro, and John Kennedy are divided (and joined) by the cross hairs of a rifle sight. Kennedy and Malcolm X had been murdered, and Castro (we now know) escaped several assassination attempts and has been named as the possible source of JFK's assassination. Dylan remains to compose and sing of that violent revolting age.



Dear Gael Greene,

After all those wonderful meals we've had together.

Restaurant Associates

### My Answer to a Terrible Review Of a Wonderful New York Restaurant

Gael Greene, *New York* Magazine's restaurant critic, wrote a withering review in 1970 of Restaurant Associates, the most inspired and creative chain of restaurants in America. She was especially rough on the Four Seasons, probably the finest restaurant in New York. Her article sent shock waves through R.A. Business fell off ominously, and their stock took a beating on the American Stock Exchange. R.A. went panicky, then became furious. They told us to cancel all their ads in *New York* Magazine. I persuaded them to calm down and run this ad, in *New York* Magazine. Their fans cheered when they saw it; the public was intrigued. By being disarming, it turned a potential disaster to an advantage. Later on, I invited Gael Greene, disarmed, to lunch.

### The Notorious Mayor of Korvettes

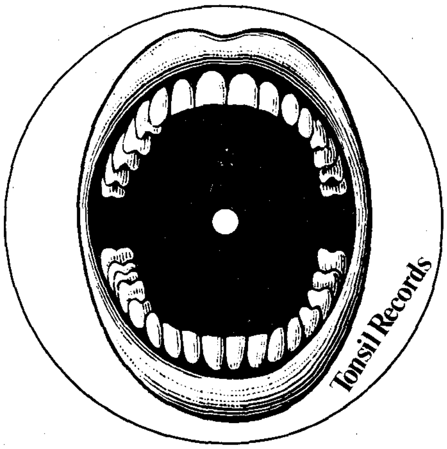
The assignment was to find a way to celebrate the twenty-fifth anniversary of Korvettes, New York's leading discount retailer. I came up with this mythical mayor of Korvettes. He looked and talked like Fiorello La Guardia, my all-time favorite mayor of New York. I was sure this would be one of the great campaigns of modern advertising, but I must have ignored some leading signals:

☐ Korvettes's brass hated the mayor. (That's not a good sign.)

☐ The New York Golden Blades, a new hockey team, asked the mayor to throw out the first puck. The team folded overnight. (That's not a good omen.)

☐ The mayor, played by a ringer for La Guardia, sounded shrill on TV.

A research check by Korvettes showed incredibly high awareness of the campaign, but its irritation factor was plenty high too. (That's irritating.) After the campaign was killed, I brooded about it. Then I decided that my all-time favorite mayor was really Vincent Impellitteri.

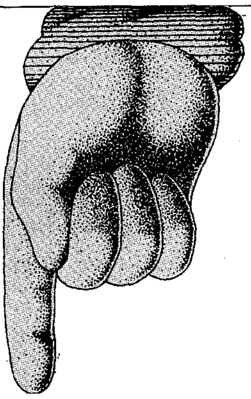


### A Name, a Logo, a Record Label In One Mouthful

A new firm wanted to get known quickly in the difficult record industry. We named it Tonsil Records. It was apt, memorable, and, for crying out loud, easy to publicize. (It was also great fun to see this label spinning on the turntable.)

AUGUST, 1977

VOL. 5, NO. 4



NEW YORK

# HANDBOOK

## NONTRADITIONAL COLLEGE EDUCATION IN NEW YORK AND NEW JERSEY

# New Routes to a College Degree

By Pat Thaler
and Sonya Shapiro

☞ ☐ The 8:02 express from Stamford to New York City speeds through Connecticut and Westchester. One car has its shades drawn. Inside, sixteen men and women are listening intently to a man standing at one end of the car discussing market research. He occasionally writes on a large blackboard as the commuters take copious notes in books balanced on clipboards or on attaché cases on their laps.

☐ Sitting at her desk in a home which is quiet now that her three children are off on their own, the 52-year-old housewife works intently sorting letters, newspaper clippings, and other documents. She is preparing a portfolio to support her request for life-experience credit for some of the volunteer work she has done over the years. She is hopeful that her work will bring her 36 college credits.

☐ Every other Friday evening, a middle-aged businessman who never finished high school moves into a college dormitory room on a suburban campus. He unpacks for the weekend, takes his notebooks and texts, and joins a group of adult students assembling in the dining room for dinner and a discussion of Erik Erikson.

☐ While her three-year-old daughter is happily involved in a student day-care center, a 30-year-old woman sits with a counselor, discussing the skills she has developed in her job as a computer specialist at IBM. They are trying to decide how these work skills can be incorporated into her psychology-degree program, along with the credit she has already acquired from the College Level Examination Program (CLEP) in the fields of psychology and math.

Additional copies of this handbook can be obtained for $1 from *New York* Magazine, Department H, 755 Second Avenue, New York 10017.

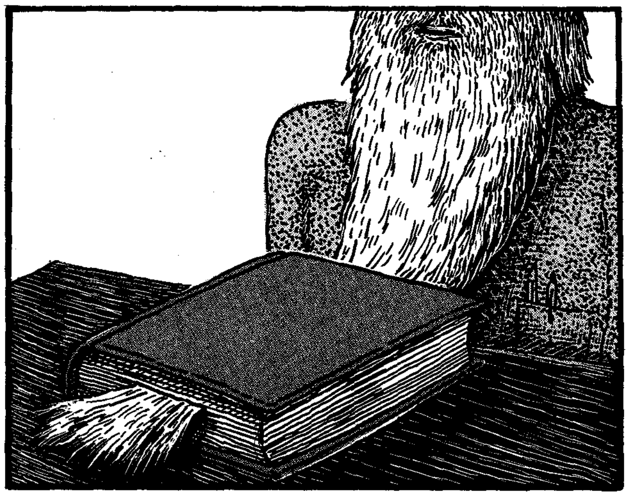
These are some of the unusual circumstances and settings in which adult students in the metropolitan area are acquiring credit toward undergraduate or graduate degrees from accredited colleges and universities.

The trend toward innovative degree-granting programs for students beyond traditional college age began in the late 1960s. Colleges recognized that adults were returning to higher education in ever increasing numbers and that the number of people over 25 in our population was increasing. At the same time, the trend toward smaller families and alternative life-styles began to limit the pool of eighteen-year-olds eager to spend four or more years on campus. Forecasts clearly indicated that by the year 2000 there will be fewer young people and 80 percent more adults between the ages of 35 and 44 than at present.

Through the 1970s, educators have come to realize that adult students require special programs and policies to serve their needs—they cannot just be fitted into the empty slots left by the shrink-

Illustrated by Walter Gurbo

ing college-age population. Consequently, many institutions of higher learning throughout the United States have initiated new programs, retrained faculty, provided new and specialized adult services, and have taken a good hard look at adult learning needs.



"People of all ages and circumstances have responded overwhelmingly to the nontraditional post-secondary study programs developed by a number of colleges and universities. These programs reflect an exciting new approach to college education that encourages diversity of learning opportunities and de-emphasizes traditional notions of course requirements, rigid time schedules, and academic bookkeeping systems. Nontraditional study programs demand competent performance, and yet they are flexible enough to adjust to individual student needs."
*—Walter E. Sindlinger, Teachers College, Columbia University*

Ernest Boyer, U.S. commissioner of education, suggests that colleges and universities should stop serving the "youth ghettos," start providing for new constituencies in new ways, and make it easier for older people to use colleges as a learning resource.

So college is no longer just for the young. More attention is being paid to the concept of "lifelong learning." And, reassuringly, we have more and more data which destroy the myth that our intellectual powers take a decided downward course after we peak at age 30. In fact, some researchers believe that the I.Q. can continue to rise after we have reached our forties.

At Empire State College, a unit of the State University of New York created to provide educational opportunities for adults unable or unwilling to enroll in traditional classroom colleges, the average age of the students is 37. According to Dr. Mary Ann Biller, an authority in the field of adult learning, "Our daily experience with students from ages 17 to 83 underscores our conviction that the ability to learn is not defined by age categories but by individual motivation, attitude, interest, and need."

Just who are all these eager adult learners? Some are in their twenties, having "stopped out" of school for economic, academic, or personal reasons. Some are working people preparing for early or mandatory retirement by retooling for a new career. Some are women who interrupted their schooling to raise children, support husbands through school, or keep house, and may want to reenter the job market. Some are divorced women, looking to college credit as a passport to independence and financial security. Some are workers who must upgrade their skills to keep up with technological developments or need that magic piece of paper, the degree, to hold on to their jobs or to find new ones. Others want to advance their careers and increase their incomes by achieving new competencies. And there are still others who are fulfilling the deferred dream of attaining a degree solely for personal satisfaction.

Learning for credit has become popular. While noncredit courses in adult-education programs will continue to be sought by many, more and more adults are seeking learning opportunities that lead to formal recognition—credits or a college degree. Many adults who never graduated from high school are simultaneously working to achieve a high school diploma and a college education by completing 24 college-level credits.

Imagination, flexibility, experimentation, and adaptability are now the rule in meeting the implicit and explicit needs of the new learners. The rigid structure, the traditional classroom, the lecture, the required sequence of courses, rote learning, lockstep programs, the midterm and final exams, are not suitable for most adults who want more than a classroom experience as they pursue their degrees.

Studies indicate that returning adult students are often more realistic, less naïve, have broader horizons, use time more efficiently, and are less distracted from studies by social pressures and activities than younger students. They frequently try harder, are more conscientious, and have more commitment and drive, and often are much more successful academically as adults. On the negative side, adult students frequently have a high degree of anxiety and they sometimes set impossibly high standards for themselves.

And so new methods, new approaches, new scheduling, and new settings have been developed, both on and off campuses, to accommodate these new students. They can be selective in choosing from a veritable smorgasbord of programs in order to find those that best fit their needs and their pocketbooks. The smorgasbord includes such things as contract learning, weekend programs, credit for life or work experience, and television courses. Whether it's a full-time or a part-time program, all the student has to know is where to look.

Because of space limitation and the great number of nontraditional educational programs available in the metropolitan area, this handbook cannot be complete. Also remember that programs may be dropped, moved, or revived, depending on consumer interest. Then, too, there are the traditional college courses and nondegree programs to choose from which are not included in this directory.

This directory lists only special-credit programs and the principal degrees offered through them currently available for adults at accredited colleges and universities in and around New York City. These offerings have not been rated by the authors, and you are urged to shop for the program that fits your needs. Interview students and faculty, ask about off-campus opportunities, read the education section of your newspaper, investigate college brochures, and make your decision. College is not what it used to be. It's a whole lot better.

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*Pat Thaler is a counselor at Empire State College and a free-lance writer in the fields of education and mental health. Sonya Shapiro is a counselor at the Rockland County Guidance Center and a Columbia University doctoral student specializing in higher education.*

# Listings

This handbook for the New York/New Jersey metropolitan area is arranged alphabetically. The information was supplied by the colleges in response to a mailed questionnaire. The tuition listed for city and state institutions applies only to residents. Nonresidents are usually charged somewhat higher rates.

## City University of New York (CUNY)

**Bronx Community College, West 181st St. and University Ave., Bronx, N.Y. 10453**
Dr. Gloria Hobbs, (212) 367-7300, ext. 601.
*Special features:* independent- and interdisciplinary study programs; field-work experience; child care; CLEP/CPEP; challenge exams.
*Degrees:* AA, AAS, AS.
*Tuition:* $35 per credit.

**Brooklyn College, School of General Studies Continuing Education, Bedford Ave. and Ave. H, Brooklyn, N.Y. 11210**
Dean Leslie S. Jacobson, (212) 780-5252.
*Special features:* special baccalaureate-degree program for adults, combining special interdisciplinary seminars, life-experience credit, challenge exams, and regular classroom attendance; an evening program for adults which offers an accelerated program and small classes.
*Also:* life experience; CLEP/CPEP; challenge exams; advanced standing—up to 80 credits.
*Degrees:* BA, BS.
*Tuition:* $35–$40 per credit; $50 for life-experience evaluation.

**City College, Adult Education Graduate Program, School of Education, 135th St. and Convent Ave., N.Y., N.Y. 10031**
Norman Shapiro, project director, (212) 690-6703.
*Special features:* product/action graduate program in adult education designed for adult educators; life experience for those who teach adults, administer programs for adults, or counsel adults—up to 12 credits.
*Degree:* MS.
*Tuition:* $75 per credit.

**Graduate School and University Center, 33 West 42nd St., N.Y., N.Y. 10036**
Dr. Sheila Kaplan, (212) 790-4558.
*Special features:* CUNY BA program, individualized and student-designed.
*Also:* Students may select courses at any City University branch but must be matriculated at one of the CUNY colleges. Independent study and field work—up to 30 credits for nonclassroom projects; life experience—up to 15 credits; advanced standing—up to 90 credits.
*Degrees:* BA, BS.
*Tuition:* Fees established by "home" CUNY college.

**Hunter College, School of General Studies, 695 Park Ave., N.Y., N.Y. 10021**
Dean Dorothy Helly, (212) 570-5646.
*Special features:* independent learning by achievement contract (individual study); internships in the arts and communications; cooperative education; life experience—up to 15 credits; CLEP/CPEP; challenge exams; advanced standing—up to 90 credits.
*Degrees:* BA, BS.
*Tuition:* $35–$40 per credit.

**John Jay College of Criminal Justice, 445 West 59th St., N.Y., N.Y. 10019**
Dean James T. Curran, (212) 489-3950.
*Special features:* BA/MA program, in which bachelor's and master's degrees can be earned in 4 years; satellite programs; morning and evening courses for working adults; thematic-studies program, the study of a single topic of contemporary importance.
*Also:* life experience—up to 32 credits; CLEP/CPEP; advanced standing—up to 96 credits accepted; Regents External Degree accepted at full value.
*Degrees:* AA, AAS, BA, BS, MA, MPA, MS.
*Tuition:* $35–$40 per credit.

# Key to Educational Jargon

**Accreditation:** a stamp of approval given to a college by a recognized educational association. The colleges listed in this guide are accredited by either or both of the following: Middle States Association of Colleges and Secondary Schools and New England Association of Schools and Colleges.

**Advanced standing:** credit awarded toward a degree for prior learning from the combination of transfer credits from previous college course work, life experience, CLEP/CPEP (see below), and other college-level experiences and examinations.

**Challenge examination:** a means of earning credit for a specific course through an examination given by a college in lieu of taking the course.

**CLEP (College-Level Examination Program):** a group of tests for general knowledge in 47 specific subject areas equivalent to introductory courses and accepted as credit by many colleges in lieu of taking courses. Examinations are offered frequently in community locations. For more information: CLEP, Box 1821, Princeton, N.J. 08540.

**Contract learning:** a faculty-guided independent plan of study which specifies what is to be studied, the resources to be used, what the student will do and produce, how much credit will be granted for successful completion of the work, and the criteria for evaluating the work.

**Cooperative education:** a work-study program for college credit involving periods of study on campus and related, supervised off-campus work.

**CPEP (College Proficiency Examination Program):** a group of tests for knowledge equivalent to the content of some 28 specific college courses and accepted as credit by many colleges in lieu of taking courses. Examinations are offered frequently in community locations—high schools and libraries, for example. For more information: Regents External Degree, 99 Washington Avenue, Albany, N.Y. 12230.

**Degrees:** any degree starting with an "A" is an associate's degree, awarded for successfully completing approximately 60 credits in a prescribed program. Any degree starting with a "B" is a bachelor's degree, awarded for successfully completing between 120 and 130 credits in a prescribed program. Degrees beyond the bachelor's include master's (M), professional certification (PD), and doctor's (PhD, EdD).

**Independent study:** a program in which the student carries out learning activities outside of the classroom.

**Life experience:** refers to college-level learning derived from sources outside of a traditional classroom setting and awarded credit; i.e., work, independent reading and study, travel, community activities, and other learning experiences.

**Mentor:** a faculty member who works directly with a student to coordinate learning activities, provide academic counseling and individual instruction.

**Stop-out:** a new phrase which refers to a person who has interrupted his/her education and plans to return or has returned to higher education.

**Weekend college:** refers to programs offered on Fridays, Saturdays, and Sundays.

## Notes

☐ Counseling services are often provided at colleges to help returning adults make decisions about their educational and career goals. Ask about such special services when you are considering programs.

☐ Many colleges offer free or reduced tuition rates to senior citizens. If you are 60 or older, inquire about special tuition arrangements before enrolling.

☐ In addition to the numerous traditional and nontraditional graduate programs in the New York metropolitan area, several innovative master's and doctoral programs have been developed by accredited institutions in other parts of the country which may be completed where the student lives and works. These programs are based on independent-study and field-work experiences with little or no on-campus residence required. Two of the better known are: Goddard College, The Graduate Program, Plainfield, Vermont 05667, (802) 454-8311, and the Union Graduate School, c/o Union for Experimenting Colleges and Universities, 106 Woodrow Street, Yellow Springs, Ohio 45387, (513) 767-7231.

☐ Beware of mail-order degrees that require little or no academic work and are offered by nonaccredited institutions—for a price. They may only be as valuable as the paper on which they are printed.

## A Degree Without Ever Attending Class

External degrees are awarded by state educational institutions and provide a means of earning degrees without ever attending classes. Students earn credit through special examinations, correspondence courses, and the assessment of experiential learning in addition to prior college study. Students need not be residents of the state awarding the degree. Examination information and review pamphlets are available for your perusal.

For information, contact: *New York*—Regents External Degrees, 99 Washington Avenue, Albany, New York 12230, (518) 474-3703; *New Jersey*—Thomas A. Edison College, Forrestal Center, Forrestal Road, Princeton, New Jersey 08540, (609) 452-2977; *Connecticut*—Board for State Academic Awards, 340 Capitol Avenue, Hartford, Connecticut 06115, (203) 566-7230 or 800-842-2220. There is a network of advisers available in convenient locations throughout the entire tri-state area.

Degrees offered are: AA, AAS and AS in nursing, AS, BA, BS, BS in business administration, and BS in nursing. Costs include a $50 enrollment fee with charges ranging upward from $20 for examinations; charges range from $400 to $850 for a degree entirely by examination.

# New Routes to a College Degree

**Kingsborough Community College, Office of Evening Studies and Continuing Education, 2001 Oriental Blvd., Brooklyn, N.Y. 11235**
Stuart Suss, (212) 934-5000.
*Special features:* SPA (special program for adults); independent study.
*Also:* TV courses—13 weeks and attendance at 2 lecture/exam sessions; independent study with maximum attendance of 8 sessions per semester; child care; life experience; CLEP/CPEP; advanced standing—up to 30 credits.
*Degrees:* AA, AAS.
*Tuition:* $35 per credit; deferred tuition available.

**Herbert H. Lehman College, Office of Individualized Studies, Bedford Park Blvd. West, Bronx, N.Y. 10468**
Professor Michael Paull, (212) 960-8881.
*Off-campus locations:* Bronx and Manhattan.
*Special features:* Individualized Baccalaureate Program for Continuing Education (IBAPCE), a student-designed curriculum; independent extradisciplinary studies, consisting of field work and research—up to 15 credits per semester to a total of 30.
*Also:* internships; life experience for those 25 and over —up to 15 credits for work experience; CLEP/CPEP; advanced standing—up to 90 credits, including 64 credits from community colleges and up to 30 credits by challenge exams.
*Degrees:* BA, BFA, BS.
*Tuition:* $35–$40 per credit.

**Manhattan Community College, Office of Non-Traditional Programs, 1633 Broadway, N.Y., N.Y. 10019**
Professor Ernest L. Charrier, (212) 262-3512.
*Special features:* independent-study programs; life experience; CLEP/CPEP; advanced standing—up to 30 credits.
*Degrees:* AA, AAS.
*Tuition:* $35 per credit.

**New York City Community College, 300 Jay St., Brooklyn, N.Y. 11201**
Thomas Buckley, (212) 643-8590.
*Special features:* alternate-format programs for adults; life experience; CLEP/CPEP; occupational challenge exams; advanced standing—up to 30 credits.
*Degrees:* AA, AAS, AS.
*Tuition:* $35 per credit.

**Queens College, School of General Studies, Kissena Blvd., Flushing, N.Y. 11367**
Assistant dean John R. Hose, (212) 520-7177.
*Special features:* Adult Collegiate Education (ACE) program for adults 25 and over, student-designed curriculum; mental-health BA program, for those employed in the mental-health field, combining field work, independent study, and classroom courses (Ms. Mildred Pugh, director, 212 924-4777).
*Also:* weekend college; internships; independent study —up to 32 credits; life experience—up to 36 credits after earning 39 credits in ACE program; CLEP/CPEP.
*Degree:* BA.
*Tuition:* $35–$40 per credit.

**Queensborough Community College, Division of Continuing Education and Community Service Programs, 56th Ave. and Springfield Blvd., Bayside, N.Y. 11364**
Mrs. Barbara Pennipede, (212) 631-6341.
*Special features:* independent study, at own pace by correspondence.
*Also:* CLEP; advanced standing—up to 30 credits.
*Degrees:* AA, AAS.
*Tuition:* $35 per credit.

## State University of New York (SUNY)

**Empire State College (ESC)**
Empire State College is a statewide, nonresidential unit of the State University of New York and was created to develop new patterns of independent study and flexible approaches to learning primarily for adult students. Learning centers are scattered throughout the state. Call (212) 677-1000 in New York City, (914) 948-6206 in the lower- and mid-Hudson areas, (516) 997-4700 on Long Island, or check the telephone directory under "Empire State College."
*Special features:* College operates 11 months of the year with monthly admissions. Contract learning which may be interrupted without penalty. Individually designed degree plans. Students frequently work one-to-one with a mentor. Full-time students may earn up to 4 credits per month or 48 credits per year. There are over 150 independent-study modules in a broad range of academic areas. Small seminars; other features include apprenticeships, internships, TV courses, newspaper courses, correspondence courses, written evaluations instead of grades. Life experience; CLEP / CPEP; advanced standing—up to 96 credits toward bachelor's, 40 credits toward associate's.
*Degrees:* AA, AS, BA, BPS, BS.
*Tuition:* Tuition payable every 16 weeks; full-time: $375–$450; half: $200–$240.

**Fashion Institute of Technology, Office of Continuing Education, 227 West 27th St., N.Y., N.Y. 10001**
Dean Richard J. Meagher, (212) 760-7650.
*Special features:* weekend college; independent study; 3-week intensive mini-semester; proficiency exam for fashion-design students in construction technology.
*Degrees:* AAS, BFA, BS.
*Tuition:* $18–$30 per credit.

**Rockland Community College, 145 College Rd., Suffern, N.Y. 10901**
Dean Earl J. Lowell, (914) 356-4650, and Dean Philip Fey, Office of Continuing Education, (914) 356-1529. Rockland County Guidance Center for Women, 10 North Broadway, Nyack, N.Y. 10960 (Margaret Anderson, director, 914 358-9390).
*Off-campus locations:* 22 locations throughout the county.
*Special features:* College for Independent Learners, home learning, videotape, and audiotaped courses; college "A," program with a student-designed curriculum. Guidance center provides special seminars, workshops, educational and career counseling.
*Also:* weekend college; independent study; correspondence courses; contract learning; TV courses; apprenticeships and field work; family college on weekends; parallel courses to accommodate students' work shifts; child care; life experience; CLEP/CPEP; challenge exams; advanced standing—up to 45 credits.
*Degrees:* AA, AAS, AOS, AS.
*Tuition:* $25 per credit; deferred tuition available for veterans only.

**State University of N.Y. at Stony Brook, Center for Continuing and Developing Education, Stony Brook, N.Y. 11794**
Muriel Levin, (516) 246-5936.

*Special features:* Those without BA degrees may petition for admission to interdisciplinary graduate program based on professional experience.

*Degrees:* MA liberal studies; traditional baccalaureate degrees through SUNY.
*Tuition:* $58.50 per credit.

**Suffolk County Community College, 533 College Rd., Selden, N.Y. 11784**
B. Wayne Pevey, (516) 233-5126.
*Special features:* SCORE program, designed for women over 24 years old; day, part-time basis.
*Also:* independent study; correspondence courses; apprenticeships; TV courses; CLEP/CPEP; challenge exams.
*Degrees:* AA, AAS.
*Tuition:* $20 per credit.

**Westchester Community College, Community Services, 75 Grasslands Rd., Valhalla, N.Y. 10595**
Dean Mary Pandaleon, (914) 347-6830.
*Off-campus locations:* area high schools and BOCES.
*Special features:* weekend college, with 6-to-10-week semesters.
*Also:* parallel courses to accommodate students' work shifts; on-site programs with corporations in Westchester; TV courses; life experience; CLEP/CPEP; challenge exams; advanced standing—up to 32 credits.
*Degrees:* AA, AAS.
*Tuition:* $25 per credit.

## Other Colleges and Universities in New York State

**Adelphi University, South Avenue, Garden City, N.Y. 11530**
Dean Doris Silberstein, (516) 294-8700.
*Off-campus locations:* Manhattan, Brooklyn, Nassau, Queens, Suffolk, railroad classroom cars.
*Special features:* ABLE Program (Adult Baccalaureate Life Experience Program), 6-credit courses for 13 weeks (weekdays, evenings, or weekends); Adelphi-on-Wheels (Gregory Gutman, director), bachelor's and master's degrees in business offered for commuters on a 4-semester schedule in a classroom car, mornings and evenings, on the Speonk and Port Jefferson lines of the Long Island Rail Road and the Harlem and New Haven lines of Conrail.
*Also:* independent study; child care; life experience; CLEP/CPEP; advanced standing—up to 90 credits toward bachelor's, 12 credits toward MBA.
*Degrees:* BA, BBA, MBA.
*Tuition:* $105–$113 per credit; $200 for life-experience evaluation.

**Bank Street College of Education, Office of Special Projects, 610 West 112th St., N.Y., N.Y. 10025**
Dr. Lois Wolf, (212) 663-7200.
*Off-campus locations:* The New School; Ossining and Bridgehampton, N.Y.; Stamford, Conn.; and Bayonne, N.J.
*Special features:* field work; intensive seminars; advanced standing—up to 12 credits, including 6 transfer and 6 professional life-experience credits.
*Degrees:* MS, PD.
*Tuition:* $115 per credit; deferred tuition available.

**C. W. Post Center of Long Island University, Office of Special Programs, Greenvale,**

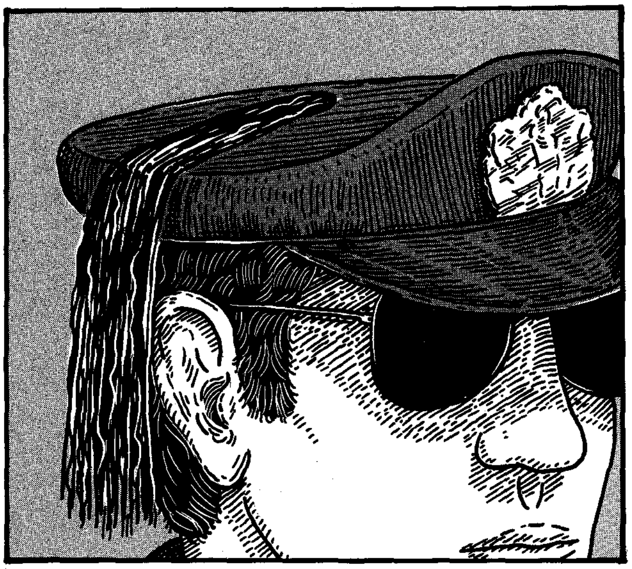
"It seems like a thousand years ago that my mother said that I was not a student and must go to work. I listened, of course. I tossed away the catalogs from those faraway colleges I would never attend. Who needs that dumb stuff anyhow? Mother thought I was smart enough for her.

"And the years passed. My children were grown up and as educated as they wanted to be. By this time, I had forgotten mother's edict that I was not a student. I thought it was my own idea. Who needs an education? I was as informed and as well-read as anybody. Didn't I have furs, jewelry, a nice home, car, and all the books I ever wanted? So how come I feel so hungry? What the hell do I want now?

"After much introspection, searching, and dreaming, I finally realized what I had been wanting these 49 years: a formal education and formal academic credentials. This realization was the stimulus that sent me to Empire State College. It took me seven months to complete requirements for a BS in social work. I had a secret doubt about the value of the degree, but it was allayed when I was accepted into two graduate schools of social work. It looks like mother didn't always know best!

"What was the experience like? It was first and foremost a miracle. A warm, tender miracle! It was a smile, a warm fire, a panic-filled call to my mentor, her response of encouragement, the helpfulness of the office staff, the seminars, the support, my poem in the newsletter, the recognition, and the feeling that there is always, finally, somebody there." —*Edith Teilhaber*

**N.Y. 11548**
James D. DeVito, director, (516) 299-2211.
Numerous off-campus undergraduate and graduate programs, including community counseling, counselor education, criminal justice, business and public administration, education, library and management science in Manhattan, Long Island, and Rockland, Dutchess, Putnam, and Orange counties.
*Special features:* Weekend college—6 Saturdays, 6 Sundays, or 2 intensive weekends—can earn 6 credits. Curriculum of the Air, special courses for credit which are aired over WCWP-FM (88.1) twice a day; TAPE, 3-credit courses on tape cassettes.
*Also:* cooperative-education programs; early-bird courses (held 6–7:30 A.M.); life experience; CLEP/CPEP; advanced standing—up to 96 credits.
*Degrees:* AA, BS, MPA, MPS in criminal justice, MPS in health care.
*Tuition:* $90–$98 per credit; $100 minimum for life-experience evaluation; charge cards.



"In 1975, I was a 26-year-old policeman with six college credits and 54 people ahead of me on a promotion list. Today, I am a college graduate and have been promoted to a research and planning position in the Nassau County Police Department. Through the Regents External Degree Program (REX), I achieved many goals that had seemed unattainable. What makes this achievement unusual is that I accomplished it in just seven months without ever attending any classes.

"I studied eight to ten hours a day, in addition to working full-time, to prepare for a series of REX and CLEP examinations. Through special assessment, I was able to combine in-service training and experience as a police officer with extensive reading to earn an additional 32 credits in criminal justice. My efforts were rewarded with the conferral of the associate-in-science external degree." —*Geoffrey Bagnall*

**College of Mount Saint Vincent, Continuing Education, 263rd St. and Riverdale Ave., Riverdale, N.Y. 10471**
Margaret C. Higgins, (212) 549-8000.
*Special features:* weekend college for those over 21. Students may reside on campus or commute.
*Also:* Contract learning; independent study; program for mature students; life experience; CLEP/CPEP; child care; advanced standing—up to 90 credits.
*Degrees:* AA, AAS, BA, BS.
*Tuition:* $75 per credit; $100 minimum for life-experience evaluation; charge cards; deferred tuition available.

**College of New Rochelle, School of New Resources, New Rochelle, N.Y. 10801**
Yvonne T. Heyes, Admissions, (914) 235-3066.
*Off-campus locations:* Bronx, Manhattan.
*Special features:* admits only adults over 21; student-designed curriculum; independent study; 6-credit courses; life experience—up to 30 credits; CLEP/CPEP; foreign-language proficiency by examination; liberal policy for transfer credits—up to 90 credits.
*Degree:* BA.
*Tuition:* $78 per credit, $150 for life-experience evaluation; deferred tuition available.

**Columbia University, School of General Studies, 116th St. and Broadway, N.Y., N.Y. 10027**
Dean Leslie Shanken, (212) 280-2752.
*Special features:* programs oriented toward adults; students may integrate last year of baccalaureate study into first year of Columbia graduate programs; student-designed majors; advanced standing—up to 64 transfer credits.
*Degrees:* BA, BS.
*Tuition:* $130 per credit.

**Dominican College, Western Highway, Orangeburg, N.Y. 10962**
Sister Kathleen Sullivan, (914) 359-7800.
*Special features:* weekend college on Saturdays; independent study; baccalaureate program for RN's; life experience; CLEP/CPEP; advanced standing—up to 90 credits from 4-year institution.
*Degrees:* AA, BA, BPS, BS, BS in education, BS in nursing.
*Tuition:* $55 per credit; $75 minimum for life-experience evaluation.

**Dowling College, Idle Hour Blvd., Oakdale, N.Y. 11769**
Dean John McConkey (516) 589-6100, ext. 240.
*Special features:* independent study; contract learning; weekend college; life experience—up to 60 credits; CLEP/CPEP; challenge exams.
*Degrees:* BA, BPS, BS.
*Tuition:* $86 per credit, $50 for challenge exams; charge cards; deferred tuition available.

**Elizabeth Seton College, 1061 North Broadway, Yonkers, N.Y. 10701**
Dean Ann Conyers Healey, (914) 969-4000, ext. 60.
*Off-campus location:* Manhattan.
*Special features:* weekend college; classes meeting every third weekend may earn an associate's degree in 2 years.
*Also:* CLEP/CPEP; challenge exams.
*Degrees:* AA, AAS, AS.
*Tuition:* $55 per credit; deferred tuition available.

**Fordham University, the College at Lincoln Center, 60th St. and Columbus Ave., N.Y., N.Y. 10023**
Michael Crosby, (212) 956-5890.
*Special features:* EXCEL, an introductory program for adults; small classes. Three-hour seminars meeting once a week may earn up to 40 credits toward BA degree; College at Sixty (Dr. Robert Adamson, 212 956-3797), a daytime program for adults over 50, providing a bridge to Fordham's liberal-arts program.
*Also:* life experience—up to 40 credits; CLEP/CPEP; advanced standing—up to 80 credits.
*Degree:* BA.
*Tuition:* $77 per credit.

**Hofstra University, New College, Hempstead, N.Y. 11550**
Dean David C. Christman, (516) 560-3461.
*Special features:* University Without Walls; independent study; contract learning; internships; 8-week sessions; individually designed curriculum; admission to MA program in interdisciplinary studies five times during the year; life experience; CLEP/CPEP.
*Degrees:* BA, MA.
*Tuition:* Varies from program to program; $200 for life-experience evaluation.

# New Routes to a College Degree

**Iona College, Office of General Studies, 715 North Ave., New Rochelle, N.Y. 10801**
Dr. John W. Healey, (914) 636-2100.
*Special feature:* newspaper course, in which 4 credits may be earned through weekly newspaper lectures, 2 on-campus lectures, several meetings with faculty, and individual study.
*Also:* weekend college; independent study; most courses offered for 4 credits; morning and evening for those with changing schedules; life experience; CLEP/CPEP; advanced standing—up to 90 credits.
*Degrees:* BBA, BS.
*Tuition:* $75 per credit, $125 for life experience.

**Long Island University—The Brooklyn Center, University Plaza, Brooklyn, N.Y. 11201**
Dean Felice F. Lewis, (212) 834-6020.
*Off-campus locations:* undergraduate—Bay Ridge and Queens; graduate—Mercy College, Westchester.
*Special features:* weekend undergraduate and graduate courses; independent study; work-study program; contract learning; internships; cooperative education; life experience; CLEP/CPEP; advanced standing—up to 96 credits.
*Degrees:* AA, AAS, BA, BS, MA, MBA.
*Tuition:* $90–$98 per credit; $125 minimum for life-experience evaluation; charge cards; deferred tuition.

**Manhattan College, Riverdale, Bronx, N.Y. 10471**
Dr. Faraj Abdulahad, director of management program, (212) 548-1400.
*Special features:* graduate program in management; independent study; Saturday classes; audiovisual cassette program; CLEP/CPEP; advanced standing—up to 6 graduate credits.
*Degree:* MS in management.
*Tuition:* $90 per graduate credit.

**Manhattanville College, Purchase, N.Y. 10577**
Mrs. Marjorie Kivell, (914) 946-9600.
*Off-campus locations:* Westchester, Rockland, and Fairfield counties.
*Special features:* independent study; student-designed majors; child care; CLEP/CPEP; advanced standing—up to 60 credits.
*Degrees:* BA, BFA, BM, MA.
*Tuition:* $380 per course.

**Marymount College, Weekend College, Tarrytown, N.Y. 10591**
Sister Brigid Driscoll, (914) 631-3200.
*Special features:* weekend college; residential weekends earn 9 credits.
*Also:* child care; life experience; advanced standing—up to 90 credits.
*Degree:* BA.
*Tuition:* $91.50 per credit; monthly-payment plan.

**Mercy College, Office of Continuing Education, Dobbs Ferry, N.Y. 10522**
Dean H. M. Duda, (914) 693-4500.
*Off-campus locations:* Westchester and the Bronx.
*Special feature:* AWARE (Adults Who Are Returning to Education)
*Also:* weekend college; independent study; 8-week session; life experience; CLEP/CPEP; advanced standing—up to 90 credits. RN graduates may receive up to 57 credits.
*Degrees:* AA, AAS, BA, BS, BSN.
*Tuition:* $50–$95 per credit; charge cards.

**New School for Social Research, Adult Division, 66 West 12th St., N.Y., N.Y. 10011**
Patrick D. Sheehan, (212) 741-5632.
Graduate Faculty, 65 Fifth Ave., N.Y., N.Y. 10011.
William Steerman, (212) 741-5710.
Center for New York City Affairs, 66 Fifth Ave., N.Y., N.Y. 10011.
Rita FitzGerald, (212) 741-7920.
*Special features:* weekend university, with up to 6 graduate credits in 8 weeks; seminar college, consisting of small, intensive seminars; BA/MPS program in health-services, gerontology, and tourism administration; combined baccalaureate and master's program, 138 possible credits for those with employment experience in the field.
*Also:* individually designed degree programs; independent study; life experience; CLEP/CPEP; advanced standing—up to 90 credits, up to 10 credits toward master's degree from at least 2 years' work experience related to concentration.
*Degrees:* BA, BA/MA, BA/MPS, DSS, MA, MALS, PhD.
*Tuition:* $100–$115 per credit; charge cards; deferred tuition.

**New York Institute of Technology, Division of Continuing Education, P.O. Box 170, Wheatley Rd., Old Westbury, N.Y. 11568**
Dean Allan Stuart, (516) 686-7604.
*Off-campus locations:* all boroughs and Long Island.
*Special features:* independent study; weekend college; 8 short-term semesters; external degrees; TV courses; life experience from work in industry; CLEP/CPEP; challenge exams; advanced standing—up to 99 credits.
*Degrees:* AAS, BS, BT (technology).
*Tuition:* $19.50–$50 per credit.

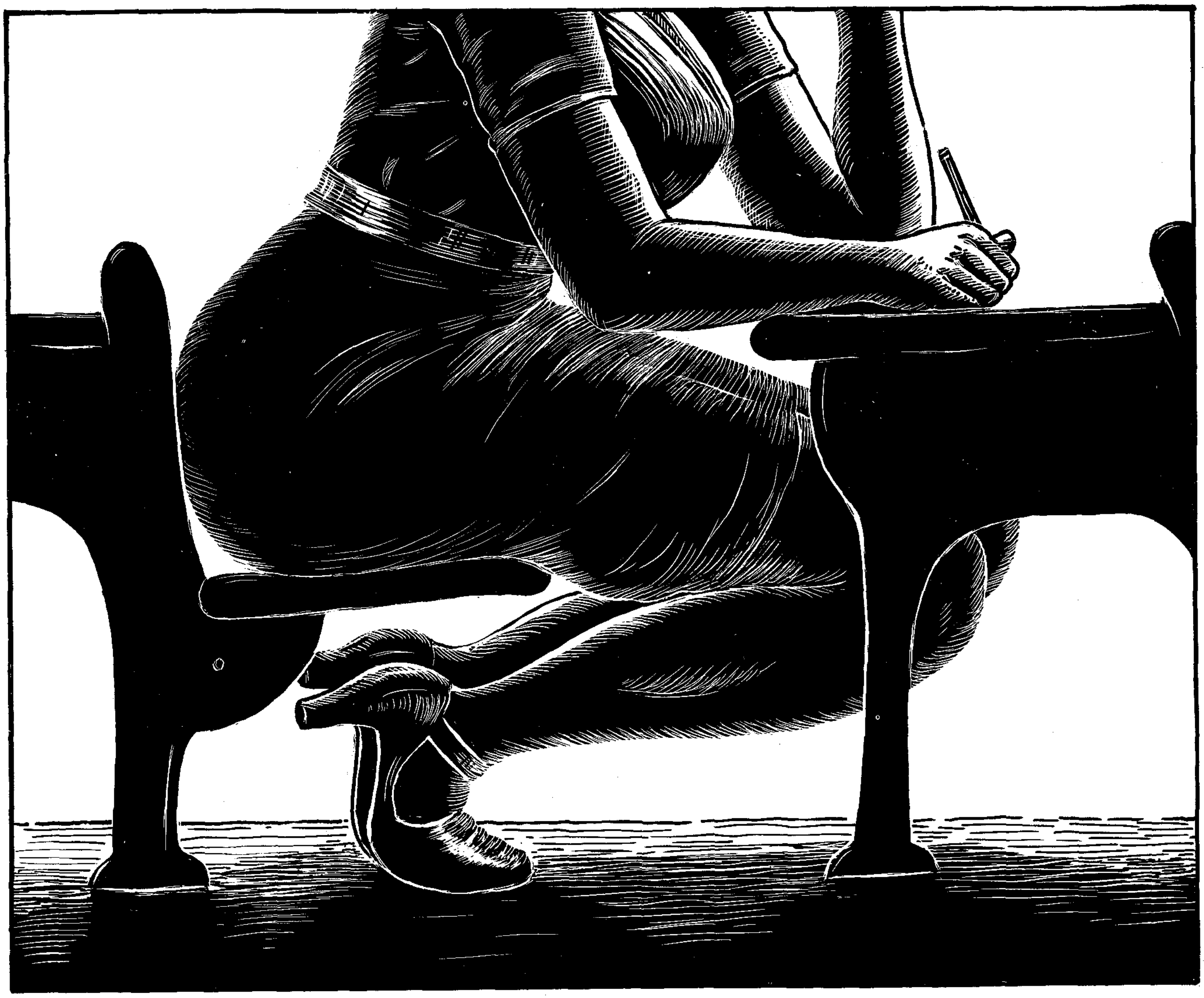
**New York University, Office of Undergraduate Admissions, 905 Tisch Hall, Washington Square, N.Y., N.Y. 10003**
Harold R. Doughty, (212) 598-3591.
Gallatin Division, New York University, 25 Waverly Place, N.Y., N.Y. 10003 (Herb London, 212 598-7078).
*Off-campus graduate courses:* Long Island, and Westchester, Rockland, and Sullivan counties; MBA program on Wall Street; MSW evening programs at College of New Rochelle.
*Special features:* Gallatin Di-

## Need More Information?

You can obtain free information from HELAS (Higher Education Library Advisory Service) about all types of post-secondary educational opportunities. There is an information directory available. Anyone who lives, works, or goes to school in metropolitan New York can use this free service. A full-time librarian/adviser is available by appointment for an assessment of your educational plans. HELAS Service Centers: Ms. Beth Wladis, the Mid-Manhattan Library, New York Public Library, 8 East 40th Street, New York, N.Y. 10016, (212) 790-6587; Ms. Edith Singer, Central Library, Queens Borough Public Library, 89-11 Merrick Blvd., Jamaica, N.Y. 11432, (212) 739-1900. Check your local library for similar services.

## Educational TV

A number of colleges will be offering credit for a course to be offered in thirteen weekly segments this fall on Channel 13/WNET—the John Kenneth Galbraith series, *The Age of Uncertainty*. Hosted by Galbraith, the series traces the ideas of economists and social philosophers from the time of Adam Smith, through Marx and Lenin, to Keynes. A textbook, readings, study guide, and testing materials will be used along with the programs. Colleges that list TV courses may offer this or other television programs for credit. For further information regarding the telecourse and other Channel 13 educational offerings, contact: Michele Korf, WNET/13, 356 West 58th Street, New York, N.Y. 10019, (212) 262-6621.



"The typical college freshman is visualized as a bright-eyed, eager young person generally somewhere around eighteen. For everyone who fits this description, there may be another bright-eyed, eager older person who, for one reason or another, never set foot on a college campus. Some of them have no regrets, but many wish they could turn back the clock so that they could do it otherwise. I was one of them. This is not to say that I lived with regret regarding the choices made in my youth. If I could have chosen again, I would still have opted for the same husband, children, and the good life we have together as a family. But with the youngsters nearly grown, my desire to attempt to fill in the only missing piece grew steadily stronger. So did the fear and apprehension when I contemplated competing against those bright young minds. Just the thought of mathematics sent me into an anxiety attack. All of this delayed what I was later to learn is known as 'reentry.'

"I summoned up all available courage and enrolled in a freshman English course at the satellite center of Rockland Community College and discovered that because there were so many others like myself, the college has provided special counseling services: testing, guidance, and moral support, including a one-credit course entitled 'Human Potential Seminar.' This kind of group process and the resulting interactions were helpful beyond words. My enthusiasm skyrocketed! I found that not only could I do the work that was required, but I loved every minute of it.

"By a series of tests known as the College-Level Examination Program (CLEP), it was possible to earn college credit. I tackled four general exams: English, social sciences, natural sciences, and humanities, acquiring 24 college credits, and that's not all. In addition I took several CLEP advanced-subject examinations which cover other course work in various subjects offered on campuses all over the country. The results of these tests added another six credits, giving me a total of a full year's college credit. I was a sophomore!

"I received my BA degree in less than three years after my timid reentry, combining traditional course work, my CLEP credits, and nontraditional studies, which included credit for life experience from my business and community-service activities.

"The work is challenging and the adjustments are not always easy, but the rewards in personal satisfaction are tremendous. I'm still in school and presently enrolled in a master's program in psychology. I'm sure that my maturity and previous experiences with daily living have added to the depth of my understanding of the course material. It is said that this country is totally youth-oriented, but our institutions of higher learning are gearing up to meet the needs of the mature student. Perhaps the next step will be to make up posters of the dean pointing a finger straight ahead, captioned 'We Want You.' Please believe me, they do." —*Marilyn Cullinane*

vision—University Without Walls; at least 40 credits of classroom study; and other credits through independent-study projects. Admissions: 6 periods during the year; bachelor of arts adult program for those 21 or older; tutorial programs; individually designed master's degree curriculum, course work, plus independent study.
*Also:* weekend college; cooperative education; internships; individually designed programs; TV courses—*Sunrise Semester;* life experience—up to 30 credits; CLEP/CPEP; challenge exams.
*Degrees:* AA, AAS, BA, BFA, BS, MA, MBA, MFA, and MSW.
*Tuition:* $108–$117 per credit; charge cards; deferred tuition available.

**Pace University, School of Continuing Education, 1 Pace Plaza, N.Y., N.Y. 10038**
Dean Owen F. Peagler, (212) 285-3341.

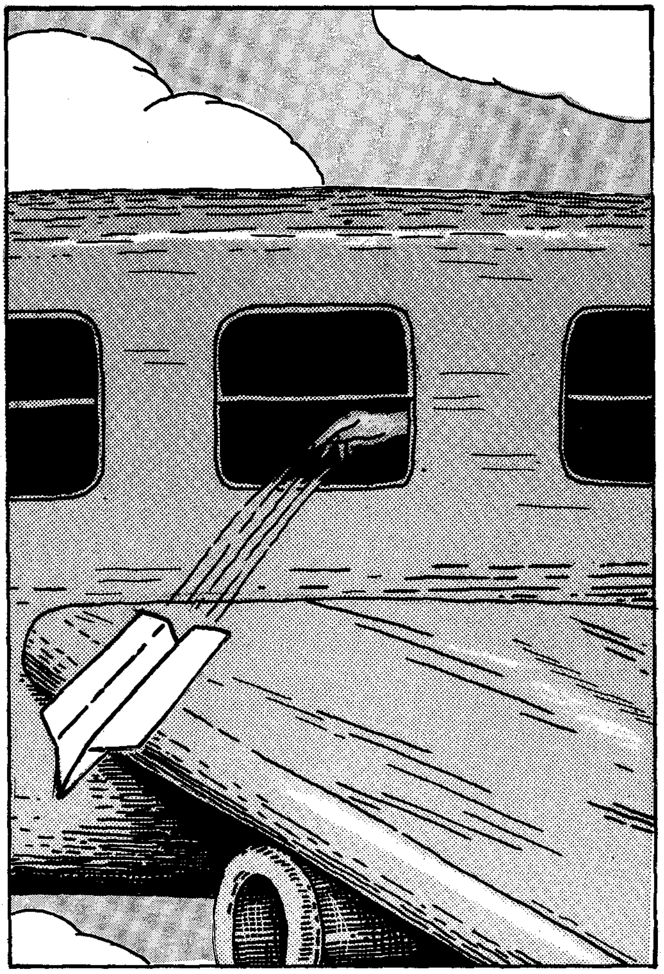
**Pleasantville campus, School of Continuing Education, Bedford Rd., Pleasantville, N.Y. 10570**
Dean Shirley Mow, (914) 769-3200.

**White Plains campus, College of White Plains, School of Continuing Education, 78 North Broadway, White Plains, N.Y. 10603**
Sister M. Berchmans Coyle, (914) 682-7100.
*Special features:* bachelor of professional studies for adults degree (New York and Pleasantville campuses); BA and BS in liberal studies for adults (White Plains campus only); New Directions for Adults, supportive services for adults who are returning to college (New York and Pleasantville campuses); intensive courses; weekend college on 6 consecutive Saturdays or Sundays (New York campus only); 5-week independent-study courses with 2 weekend attendance sessions; graduate management program for women, with Friday/Saturday programs for working women; PARC (Pace Active Retirement Center), credit courses and special services.
*Also:* early-bird courses; independent study; life experience; CLEP/CPEP; advanced standing—up to 34 or 96 credits depending on program and campus.
*Degrees:* AA, AAS, BA, BPS, BS, MBA, MS.
*Tuition:* $80 per credit; $80 for life-experience evaluation; charge cards; deferred tuition available.

"When I found myself twelve credits away from a degree, I registered for two four-credit courses to be taken on Tuesday and Thursday evenings and was in a quandary about what to do about the other four credits. I have a husband and a three-year-old son and am a flight attendant. I was flying evening turnarounds, swapping time with others in order to be off Tuesday and Thursday nights for school. I was not willing to take any more time away from my family, but I did want to graduate. My adviser at Iona College suggested that I sign up for the 'newspaper course,' which consisted of reading a series of lectures published weekly in the local newspaper, attending four half-day or two full-day Saturday lectures, doing independent research, and writing a paper on which the course grade would be based.

"The subject of the newspaper course was 'Family and Society' and the topic I chose for my paper was working mothers. I was assigned an adviser with whom I met three or four times during the semester. He approved my topic and reviewed the bibliography.

"Although a good part of the learning which often occurs in the discussions and interactions between students and instructor—and among the students themselves—was missing, I enjoyed doing the research and writing the paper because I was able to choose a subject I was particularly interested in. It was nice, too, not to have to attend class and to be able to work at my own pace and convenience. This is certainly the right college course for a busy person." —*Theresa Gangemi Lorch*



**Pratt Institute, Continuing and Independent Programs, Brooklyn, N.Y. 11205**
Dean Joelle Brink, (212) 636-3600.
*Off-campus location:* New York Pratt-Phoenix School of Design, 160 Lexington Ave., N.Y., N.Y. 10016.
*Special features:* integrative-studies program: independent, self-directed study with mentors and contract learning; co-op programs; weekend master of library science program.
*Also:* internships; flexible scheduling; life experience, based on portfolio of student's work and education in art; advanced standing—up to 6 graduate credits accepted toward MLS.
*Degrees:* BFA, BPS, BS, MLS.
*Tuition:* $100–$115 per credit; charge cards; deferred tuition available.

**St. Francis College, Office of Continuing Education, 180 Remsen St., Brooklyn, N.Y. 11201**
Dean James J. Flynn, (212) 522-2300.
*Off-campus locations:* Brooklyn; Bronx; Queens; Long Island.
*Special features:* BS in special studies for persons over 26 years of age; police science; criminal justice; and health-care management; weekends and evenings; life experience for those 30 or over; CLEP/CPEP; advanced standing—up to 96 credits for licensed RN.
*Degrees:* AA, AAS, BA, BS.

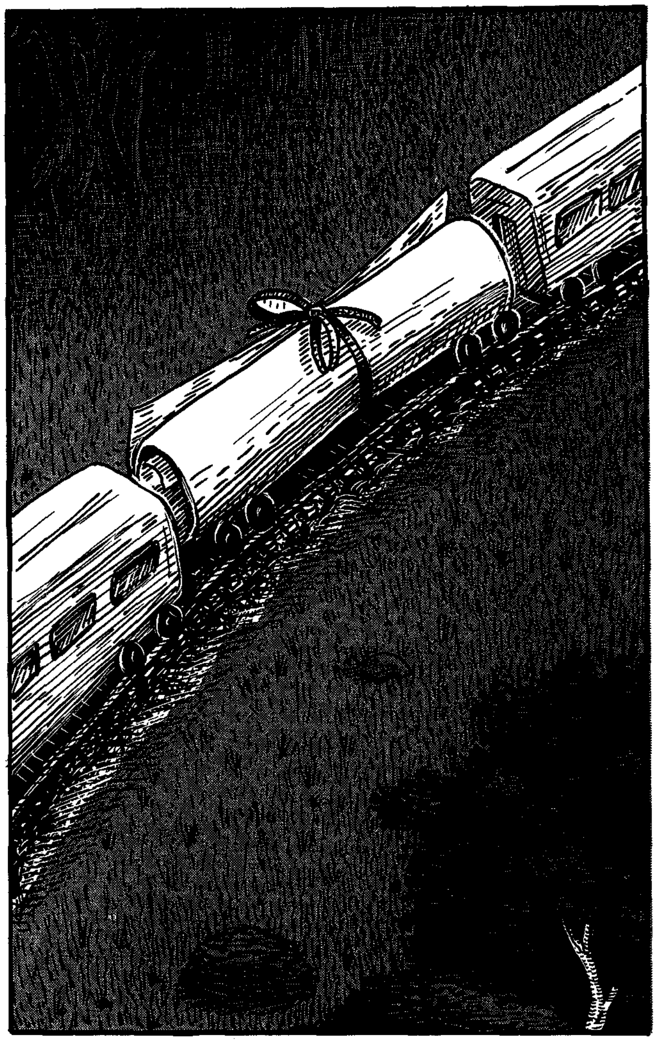
*Tuition:* $75 per credit; $500 for life-experience evaluation; charge cards.

**St. John's University, Grand Central and Utopia parkways, Jamaica, N.Y. 11439**
Rita Anne Sanacore, (212) 969-8000.
*Off-campus location:* Huntington.
*Special feature:* weekend college on alternate weekends for associate's degree in 2 years, bachelor's in 4 years.
*Also:* internship program; independent study; correspondence courses; life experience; CLEP/CPEP; challenge exams; advanced standing—up to 96 credits for Regents External Degree exams.
*Degrees:* AA, AS, BA, BFA, BPS, BS, BS in education, BS in pharmacology.
*Tuition:* $82 per credit.

**St. Thomas Aquinas College, Route 340, Sparkill, N.Y. 10968**
Andrea Kraeft, (914) 359-1279.
*Special features:* weekend college; internship; newspaper-correspondence course; life experience; CLEP/CPEP; advanced standing—up to 90 credits.
*Degrees:* BA, BS.
*Tuition:* $60 per credit; $75 for life-experience evaluation; monthly-tuition plan available.

**Sarah Lawrence College, Center for Continuing Education, Bronxville, N.Y. 10708**
Anne T. Mistretta, (914) 337-0700, ext. 260.
*Special features:* seminars; individual conferences; and opportunity to design own education; advanced standing—up to 75 credits.
*Degree:* BA.
*Tuition:* $159 per credit.

**Southampton College of Long Island University, Weekend and Off-Campus Programs, Southampton, N.Y. 11968**
Christine Stromski, director, (516) 283-4000.
*Off-campus locations:* other Long Island areas.
*Special feature:* weekend college on 2 weekends, 9 A.M.–5 P.M., 5 weeks apart or 5 consecutive Saturdays or 6-week session two evenings per week.
*Also:* life experience; CLEP/CPEP; advanced standing—up to 98 credits.
*Degrees:* BA, BFA, BS in nursing, MS in education.
*Tuition:* $96 per credit; $100 minimum for life-experience evaluation; charge cards; deferred tuition available.



"Like everyone else in the Edu-Tran/Adelphi-on-Wheels Program, I work in New York City and take the Long Island RailRoad to my job. The school car is on the train that I normally take, so I don't sit there playing cards, reading the newspaper, or sleeping. I'm using my time constructively.

"If I were to go to a school in New York City after work, I would end up going to school two or three nights a week, arriving home at 11 P.M. or 12, then having to go back to work at 6:30 A.M. the next day. Now, at the same time I am commuting, I am taking business courses on the train. I arrive home at my normal time and can still prepare any assignments that are due for the following day's class.

"This program also allows me to see my family. Many students in traditional evening programs complain that they never see their children until Friday. Another complaint about the traditional evening program is that halfway through the class they get the 'hungries.' Since most people have to rush from work to school, they rarely have a chance to eat anything more than a quick sandwich. In my case, I'm home for dinner every night.

"The program itself is also a plus. We have four semesters a year. A student can take two courses a term (six credits), and have 24 credits at the end of the year. To me it seemed that I progressed faster than if I had followed the traditional fall-spring-summer format. I earned my bachelor's and now I am about to finish my master's in business administration on the train while I commute."

—*Donald Mandery*

**Wagner College, Office of Continuing Education, Grymes Hill, Staten Island, N.Y. 10301**
Dr. William A. Rowen, (212) 390-3000.
*Special features:* weekend college; independent study; life experience—up to 30 credits; CLEP/CPEP; challenge exams; advanced standings—up to 98 credits.
*Degrees:* BA, BS, BS in education.
*Tuition:* $100 per credit; tuition discount for husband and wife studying same course.

## Colleges and Universities in New Jersey

**Bergen Community College, 400 Paramus Rd., Paramus, N.J. 07652**
Dean V. Laughlin, (201) 447-1500.
*Special features:* TV courses; CLEP; advanced standing—up to 32 credits; life experience not accepted, but this is pending.
*Degrees:* AA, AAS, AS.
*Tuition:* $20 per credit.

**Bloomfield College, 467 Franklin St., Bloomfield, N.J. 07003**
Ms. Martie LaBare, (201) 748-9000.
*Off-campus locations:* Paramus; Plainfield.
*Special features:* ACTION: semi-independent-study program; a 14-week-trimester meeting twice a week for two classes held back to back.
*Also:* independent study; weekend college; student-designed curriculum; contract learning; parallel courses in criminal-justice program to accommodate students' work shifts; child care; life experi-

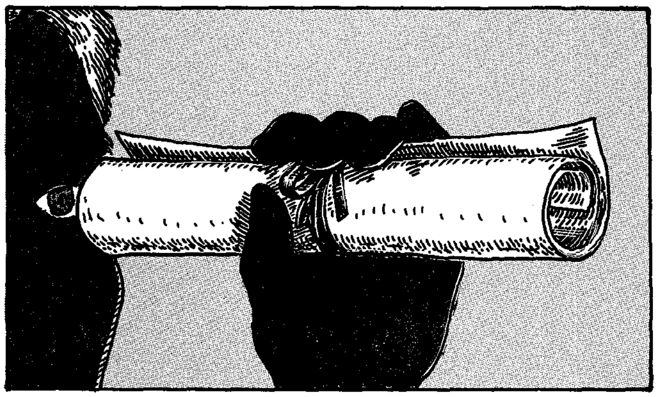
ence; CLEP; advanced standing—up to 64 credits from CLEP and/or life experience, or up to 96 transfer credits.
*Degree:* BA.
*Tuition:* $240 per 4-credit course; deferred tuition available.

**Drew University, Madison, N.J. 07940**
Dr. Mark Lono, (201) 377-3000.
*Off-campus locations:* United Nations in New York City; New Jersey locations.
*Special features:* independent study; field work; internships; reentry courses limited to students who have been away from college for several years; life experience; CLEP; advanced standing—up to 72 credits.
*Degrees:* BA, MA.
*Tuition:* $142 per credit; deferred tuition available.

**Fairleigh Dickinson University, Rutherford Campus, Rutherford, N.J. 07070**
Howard Hamilton, (201) 933-5000.

**Teaneck Campus, Teaneck, N.J. 07666**
Ms. S. Leeds, (201) 836-6300.

**Hackensack Campus, Edward Williams College, Hackensack, N.J. 07601**
Kenneth Vehrkens, (201) 836-6300, ext. 331.
*Off-campus locations:* Madison and Wayne.
*Special features:* Rutherford Plan, Plus Program, a weekend degree program offering BS in business management, which may be earned in five years (Rutherford only); individualized education including contract learning; independent study; cooperative education; individually designed educational plan; Saturday college, an AA degree program for the mature adult (Hackensack campus).
*Also:* life experience; CLEP/CPEP; challenge exams; advanced standing—up to 96 credits.
*Degrees:* AA, BS.
*Tuition:* $85 per credit; $29 minimum for life-experience



evaluation; deferred tuition.

**Kean College Special Programs, Morris Ave., Union, N.J. 07083**
Ethel Madsen, (201) 527-2000.
*Special features:* special adult program (EPIC); external education, with no classroom attendance required; programmed texts, study guides, audio cassettes used.
*Also:* independent study; correspondence courses; child care; life experience; CLEP/CPEP; advanced standing—up to 45 credits.
*Degrees:* BA, BS.
*Tuition:* $22 per credit; deferred tuition available.

**Montclair State College, Upper Montclair, N.J. 07043**
Alan L. Buechler, (201) 893-4000.
*Special feature:* second-careers program for those 25 years or older.
*Also:* weekend college; CLEP; challenge exams.
*Degrees:* BA, BS.
*Tuition:* $22 per credit.

**Ramapo College (N.J. State College), Office of Adult Learning, 505 Ramapo Valley Rd., Mahwah, N.J. 07430**
Martha Sachs, (201) 825-2800.
*Special features:* Saturday college, leading to a BA or BS in 4 years of attendance for adults at least 23 years old; transition programs for returning adults.
*Also:* child care; life experience; CLEP/CPEP; advanced standing—up to 75 credits including up to 36 credits for RN.
*Degrees:* BA, BS.
*Tuition:* $27.65 per credit; $75–$300 for life-experience evaluation.

**Rutgers State University, Newark College of Arts and Sciences, 360 High St., Newark, N.J. 07102**
Dr. Cecile Stolbof, (201) 648-5205.

**University College, New Jersey Hall, Hamilton St., New Brunswick, N.J. 08903**
Associate dean for admissions, (201) 932-7681.
*Special features:* Open University, offered in conjunction with the Open University of the United Kingdom; independent study using multimedia approach designed for the working adult.
*Also:* weekend college; child care (Newark campus); life experience; CLEP/CPEP; challenge exams; advanced standing—up to 94 credits.
*Degrees:* BA, BS.
*Tuition:* $26 per credit.

**St. Peter's College, Englewood Cliffs, N.J. 07632**
Dr. Katherine M. Restaino, (201) 568-7730.
*Special features:* nontraditional programs designed for students out of high school one year or longer; weekend college; independent study; child care; CLEP/CPEP; advanced standing—up to 30 credits toward associate's, up to 90 toward bachelor's degree.
*Degrees:* AA, BA, BS.
*Tuition:* $70 per credit; deferred tuition available.

**Upsala College, Continuing Education, Prospect St., East Orange, N.J. 07019**
Maria Kalechitz (201) 266-7102.
*Special feature:* Mornings at Upsala, a reentry program for adults.
*Also:* weekend college; child care; life experience only for students at least 25 years old; CLEP; advanced standing—up to 96 credits, including maximum of equivalent of 8 courses from life experience; RN's awarded up to 2 years' credit.
*Degrees:* BA, BS.
*Tuition:* $54 per credit; $100 for life-experience evaluation; deferred tuition available.

## Ask Yourself Before You Start:

**Why?**
Why do I want to get a degree? To develop a new career? Move up to a better job? Earn more money? Expand my mind? Feel better about myself?

**What?**
What do I want to study? What kind of programs interest me? What adjustments will I need to make to balance family, career, and school responsibilities?

**When?**
When can I spend time studying? When am I available—weekends, days, or evenings? When do I have the most energy? Late at night? Early in the morning?

**How?**
How do I learn best? Independently? In a classroom? One-to-one or in a group? How much can I afford to spend? How shall I start? Plunge right into a specific program or get my feet wet with just a course or two?

**Where?**
Where are the programs I want to investigate and are they geographically accessible? ■

# Gay Power

## By Clarke Taylor

"... 'The most potentially profitable untapped market in this country is the male homosexual,' says *Blueboy*'s publisher ..."

> *"The love of power is the love of ourselves."*
> —William Hazlitt
> *Political Essays*

It's the middle of the night at Les Mouches, one of the more fashionable gay discos in town. Gay men and a few of their straight girl friends are whirling, whirling, Donna Summer soaring over the speaker system. The energy of the disco is shattering.

Gays feel at home here; this is their turf. They not only popularized the dance form, they are the most indefatigable of its performers. They also have power—buying power and star power.

When it comes to disco, gays can really get it together. Ms. Summer's record label, Casablanca, has, in recent months, surveyed 3 million of its customers in an effort to isolate various markets. Neil Bogart, president of the company and an industry power broker, found not only that gays were responsible for Ms. Summer's extraordinarily rapid "break," but that they are responsible for 30 percent of her national sales, which annually total $1-million. A full quarter of these sales were made in New York City alone. Bogart now believes that gays may comprise 25 percent of the sales in the entire disco market. With an uncanny instinct for trends in this $4-billion record industry, Bogart knew what would please his gay market. He has stopped drinking Florida orange juice.

Bogart is an early bird, tapping gay resources before other business heads, and even before the gays themselves. Their sheer numbers could, if organized, give gays great clout in business, and in politics too, but they do not, as yet, see themselves as a bloc, as this summer's events have shown. When Anita Bryant successfully rallied her forces to repeal the gay-rights statute in Dade County, gays suffered a national defeat in their struggle to be free from the far-reaching stigma that their lifestyle itself is perverse—and yet in New York, as in the rest of the country, their response has been ineffectual. Their most promising retaliation—a boycott of Florida orange juice—has taken an ironic turn: The Florida Citrus Commission has reported terrific sales.

The reason? There is virtually no cohesive gay leadership. Even the standard-bearer, the New York–based National Gay Task Force, has failed to organize its members' talent, energy, and enthusiasm. Less than one month before the primary elections for the next City Council, the corpus on whose mercy hang the civil rights of gay New Yorkers, the task force has not endorsed a single candidate. In fact, it is pursuing a policy of nonendorsement in all political races.

If the gays only knew. Ed Koch has been fighting for gay rights for years and yet has only a fistful of gays actively supporting him.

"We could elect the next mayor of New York—if only we voted as a bloc." So says Robert Livingston, special assistant to Senator Moynihan and head of a recent gay-voter-registration drive that added over 12,000 names to the rolls.

"*If* they register and *if* they vote," echoes Bella Abzug, who is aware of

*Clarke Taylor is a journalist who writes under his own name.*

### Playing the Odds

The *Blueboy* reader is a man between the ages of 25 and 40, with an annual income of between $15,000 and $24,949. He has a college degree and has completed some graduate work. He carries up to five major credit cards, owns a car (a Chevrolet or Ford), and takes two to three vacations yearly. He smokes, drinks beer, liquor, wine, and/or champagne, usually by brand. He spends between $500 and $1,000 on clothing each year, the same figure he spends to purchase his color television and high-fidelity, camera, and tape equipment. He is very well groomed, using skin toners, lotions, and hair rinses, as well as the usual toiletries.

And there may be as many as 150,000 of him in New York alone.

*Blueboy* is one of the newest and slickest of the gay magazines, and it may be the most successful to date in tapping the gay market. It sells 135,000 copies nationally (25,000 in the metropolitan New York area), and surveys indicate a readership of six times this number.

Donald Embinder, publisher of *Blueboy* and a former ad/marketing man, says, "The most potentially profitable untapped market in this country is the male homosexual."

Embinder admits that it is difficult to locate the largely invisible market, but for those interested, his list of gays, coast to coast, totals 400,000. —**C.T.**

"...There are gays in positions of power on Wall Street, Madison and Seventh avenues—this is the invisible gay-power bloc..."

her sizable gay support. There are 707,000 registered voters in Manhattan. Ronnie Eldridge, a gay-rights proponent and a candidate for Manhattan borough president, estimates that only 150,000 people vote for this office. Applying Dr. Kinsey's standard that 10 percent of any population is gay, Mrs. Eldridge has a potential gay-voter bloc of 70,000, which spells victory.

The potential voting power is staggering.

This city probably has the greatest concentration of creative talent in the country, but the size of New York's gay population will remain elusive until gays raise their hands high. Only a few people in the business and financial worlds have seen that gay power can be as valuable to them as it is to the politicians.

Larry Todd, at Hunter's Books in Beverly Hills, is one who has seen. His promotion of Patricia Warren's *The Front Runner* led to a profitable mail-order business in homosexual books. In the August 8 issue of *Publishers Weekly,* he pointed out that the gay market is affluent. "Few gays are bogged down in family support and most are self-sufficient. They will not hesitate to spend money on items they want." The same issue reported 53 recent and soon-to-be-published titles on gay subjects.

Crown, the house that gave us *The Joy of Sex* (1972), will release *The Joy of Gay Sex* (an advance print order of 75,000) and *The Joy of Lesbian Sex* (50,000 advance copies) in October, spending $50,000 on a print-and-media campaign.

At this point, however, most businesses have not been so alert. Admen tell me that their accounts are making no effort to reach the gays as a distinct market, and the major retail stores are mute on the subject.

Charles Ortleb, the bright, young publisher of *Christopher Street* magazine, warns, "If the broader business community doesn't start responding to us openly, we'll start more of our own businesses."

Ortleb would like to conduct some market research on gays and perhaps open an ad agency to take on small gay accounts and to consult with larger agencies wishing to direct their accounts toward gays.

Ethan Geto, founder of the Study Group (a caucus for gays in politics), sees the necessity for forming consumer, as well as voter, blocs, before anything resembling clout can be measured: "The history of assimilation and integration in this culture shows us that we've got to be identified as a community." And gays are beginning to take this reasoning seriously when doing business.

Gays I've questioned tell me that, quality being equal, they would rather give business to gays. And the *Advocate,* the nation's leading gay paper, has started "The Advocate Directory" of services, in response to queries about gay gardeners, jewelers, etc. The business of *referral* has begun, diverting millions from mainstream operations.

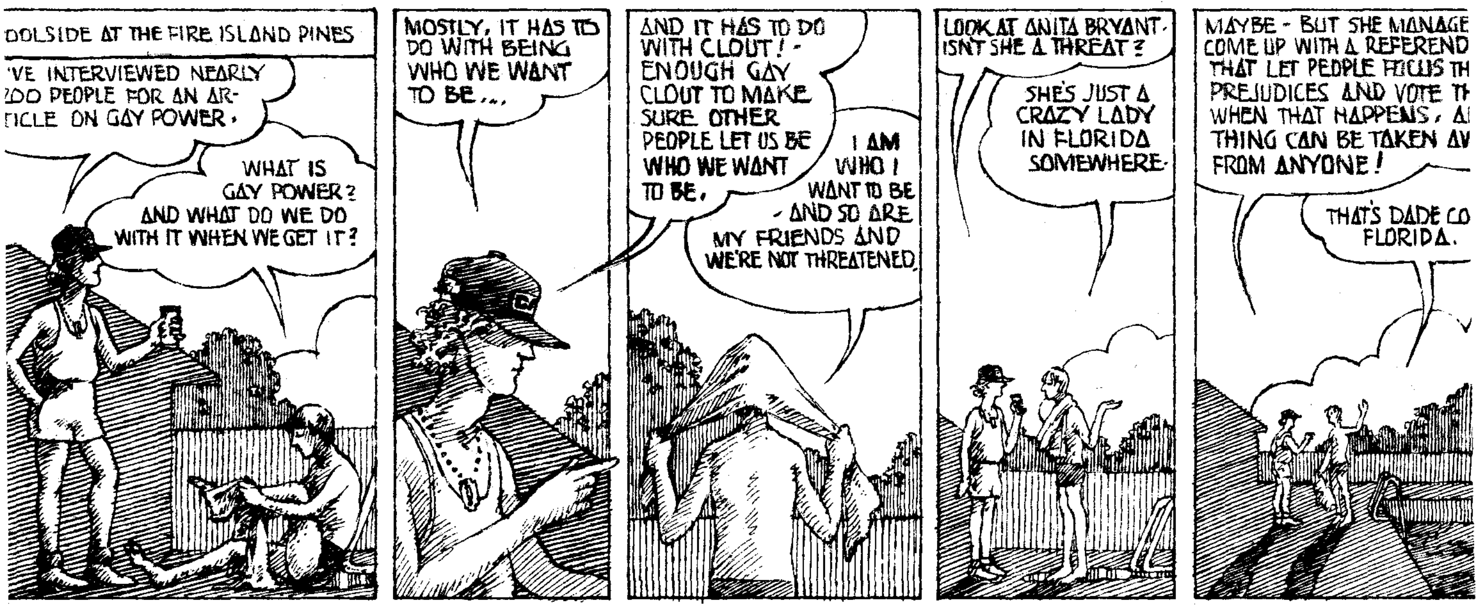
☐ Gypsy Feet is an eight-year-old private travel club in New York, with a membership of 5,000 and a local mailing list of 5,000 more. Owner Valerie Perez conservatively estimates a yearly gross of $135,000.

☐ The Islanders' Club, which runs buses from Manhattan to Sayville's ferry slips, where boats leave for Fire Island's Pines and Cherry Grove communities, and has done so for twelve years, diverts over $100,000 yearly from the Long Island Rail Road. And High Sea Islanders, an annual gay cruise, grosses up to $300,000.

☐ Blue Flettrich, founder and president of the Islanders', also operates messenger and catering services which, while maintaining a straight façade, derive a large portion of their business from gay clientele.

It would take little imagination to draw impressive demographics from the Pines clientele alone. Not only are the houses in this community among the most highly priced—and prized architecturally—on all of Fire Island (up to $250,000 in value and $15,000 to rent for a six-month season), but the male residents in the majority constitute a who's who in New York: fashion designers, photographers, museum curators, journalists, lawyers, doctors, and executives in banking, advertising, and film production.

I recall thinking what a smart business head it must have taken to gamble


OOLSIDE AT THE FIRE ISLAND PINES
'VE INTERVIEWED NEARLY
ZOO PEOPLE FOR AN AR-
TICLE ON GAY POWER.
WHAT IS GAY POWER? AND WHAT DO WE DO WITH IT WHEN WE GET IT?
MOSTLY, IT HAS TO DO WITH BEING WHO WE WANT TO BE...
AND IT HAS TO DO WITH CLOUT! - ENOUGH GAY CLOUT TO MAKE SURE OTHER PEOPLE LET US BE WHO WE WANT TO BE.
I AM WHO I WANT TO BE - AND SO ARE MY FRIENDS AND WE'RE NOT THREATENED
LOOK AT ANITA BRYANT. ISN'T SHE A THREAT?
SHE'S JUST A CRAZY LADY IN FLORIDA SOMEWHERE.
MAYBE - BUT SHE MANAGE
COME UP WITH A REFEREND
THAT LET PEOPLE FOCUS TH
PREJUDICES AND VOTE TH
WHEN THAT HAPPENS, A
THING CAN BE TAKEN AV
FROM ANYONE!
THAT'S DADE CO
FLORIDA.

Illustrated by chas b slackman

on the First Women's Bank, an institution designed to counsel women on credit, finance, and management. Gays, too, could be encouraged, with a few tailor-made plans, to favor certain banks and investment houses. It may only be a question of time before they see the power of this idea and develop it themselves.

A gay business used to be synonymous with a pornographic bookstore, or a bathhouse, and power over the secretive gay businessman rested in the hands of organized crime. This is rapidly becoming a thing of the past. Already, the 100 members of the Greater Gotham Business Council, born in a closet one year ago, see the power of mobilizing gay businessmen openly. Even the gay bars are gaining their freedom.

A few years back, an openly gay proprietor could not get a New York State liquor license unless he paid off the mob to see to the details of opening his bar, and then he stood the chance of being harassed by the police. But now liquor licenses are available to gay bars, and one can sense a new autonomy. In a recent survey of 15 of New York's 100 gay bars, *Voice* columnist Arthur Bell found that neither the mob nor the police are approaching gay-bar owners for payoffs.

San Francisco's estimated 120,000 homosexuals have long since established their roots and now interact with straights in a variety of forums toward a variety of mutually desired goals. There the gays have formed an alliance with the teamsters, and in New York gays are beginning to flirt with the idea. Local 16 of the National Association of Broadcast Employees and Technicians, currently striking ABC television, endorsed the Gay Activists Alliance and their August 20 rally held at the United Nations, in return for strike support. This is a logical trade-off and the kind of cooperation essential to any successful citywide action—say, a work stoppage.

Every evidence suggests that San Francisco gays have achieved an open life-style which is at once acceptable and integrated in the community, not through humanitarianism, but on the basis of clout amassed by their visible numbers. Hands held high.

Everywhere I turn in New York, hands are pulling in the *opposite* direction. Take my rich friend. Just turned 30, he is worth about $25 million. He is a liberal; he has contributed to every logical political and social cause, including his own, but he will not come out openly. Not for fear of losing his fortune, or even his family, but for fear that he may be tossed out of a few clubs. He tells me he cherishes his "mobility." He also tells me that wealthy gays in New York may control as much as $20 billion, which is a lot of mobility from where I sit. Must this elite, with the future of the gay movement in its pockets, buy into my friend's timidity?

Not one gay in a position of power on Wall Street, Madison or Seventh avenues will acknowledge his or her homosexuality for publication. This is the invisible gay-power bloc.

There are few lesbians within this group, chiefly because there are still few women in positions of power over men. But even where lesbians are influential—in publicity, retailing, and publishing—they, like gay men, are well concealed in their closets.

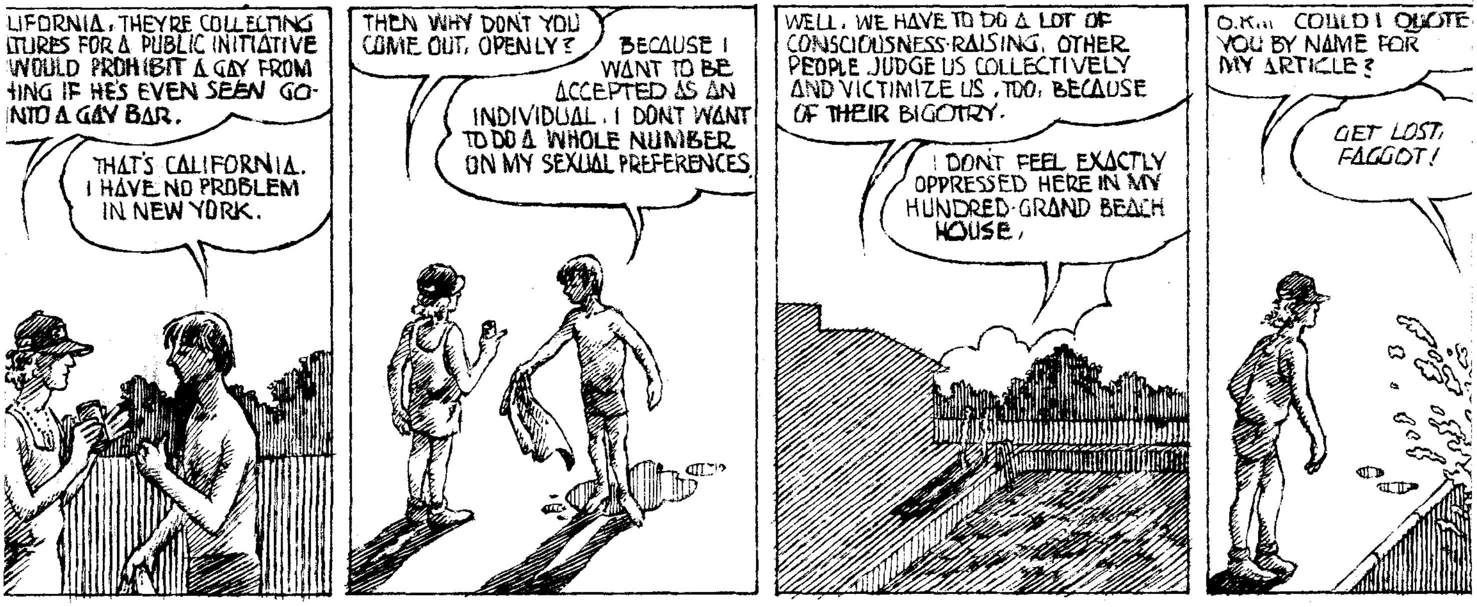
These power brokers are among the most influential people in this city, yet they are having to ride both ends of the bus at once. No civil-rights law protects them. An ironic mobility.

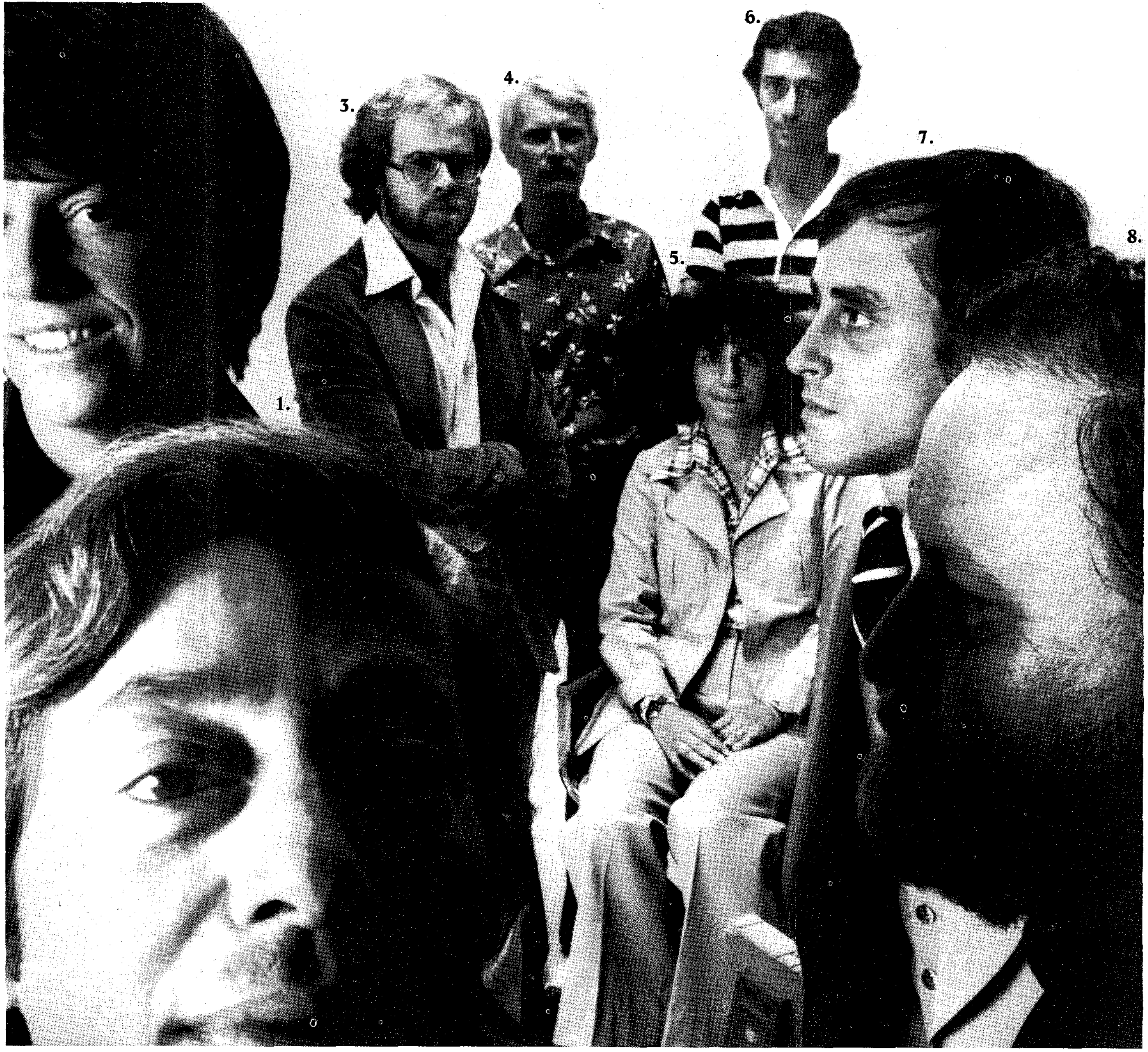
A friend called me the night of the Dade County defeat, weeping, "I've fought in many other causes, but it's hit me that this one is *mine*—we'll fight it alone if we have to."

There is a hint of polarization here, and the straight community must recognize that one of its major sources of human energy is being taken for granted. Gays must learn the art of self-defense.

If the newly formed Coalition for Lesbian and Gay Rights, with its politically divergent membership, could at least agree on endorsement of candidates in the upcoming election; if the gay caucuses within the professions would demand, en masse, that this city take their contributions seriously; if more than 50 voices would back the Gay Activists Alliance, one of whose "actions" just might be a tax protest (Los Angeles gays have begun a "Tax Money Is Power" campaign); if the Gay Independent Democrats would add to its roll of 100 members (there are three such clubs in San Francisco); if prominent gays riding the front of the bus would *come out*. And if, in the process, the gays who prefer to segregate themselves from blacks and women would try to make the connection between their rights as a minority and the rights of others . . .

If gays would pull themselves together, choose a leader or two, they could have some legislation. They could have anything they want of this city. ■


LIFORNIA, THEY'RE COLLECTING
LTURES FOR A PUBLIC INITIATIVE
WOULD PROHIBIT A GAY FROM
HING IF HE'S EVEN SEEN GO-
INTO A GAY BAR.
THAT'S CALIFORNIA. I HAVE NO PROBLEM IN NEW YORK.
THEN WHY DON'T YOU COME OUT, OPENLY?
BECAUSE I WANT TO BE ACCEPTED AS AN INDIVIDUAL. I DON'T WANT TO DO A WHOLE NUMBER ON MY SEXUAL PREFERENCES.
WELL, WE HAVE TO DO A LOT OF CONSCIOUSNESS-RAISING. OTHER PEOPLE JUDGE US COLLECTIVELY AND VICTIMIZE US, TOO, BECAUSE OF THEIR BIGOTRY.
I DON'T FEEL EXACTLY OPPRESSED HERE IN MY HUNDRED-GRAND BEACH HOUSE.
O.K... COULD I QUOTE YOU BY NAME FOR MY ARTICLE?
GET LOST, FAGGOT!



# Gay Leadership: A Community Apart

Above, all together for the first time.

**1. Arthur Bell,** the *Village Voice* columnist and feature writer, was the first openly gay journalist writing in the national media.

**2. Jean O'Leary,** one of the most influential gay leaders nationally and co-executive director of the National Gay Task Force, is active in feminist and Democratic politics.

**3. Charles Ortleb** is publisher and editor of *Christopher Street* magazine.

**4. Bruce Voeller,** the most visible of gay leaders, is also a co-executive director of the task force.

**5. Meryl Friedman** is a founding member of the Gay Teachers Association.

**6. David Rothenberg,** as founder and director of the Fortune Society (the self-help organization for ex-convicts), is in a key position in deliberations of prison issues, one of which is sexuality.

**7. Allen Roskoff,** a persistent activist, works for the comptroller's office, where he calls attention to areas of discrimination.

**8. John McNeill** is a Roman Catholic priest and a founding member of Dignity, one of many denominational gay caucuses.

**Ethan Geto,** who works for Bronx Borough President Robert Abrams, will play a major role in next year's New York City Council consideration of a gay-rights bill. (Not pictured.)

Watch out for two others who are headed for public office and may run the gay movement from the top:

**Leonard Bloom** is the handsome, articulate, 30-year-old lawyer who is the most likely candidate for a future leadership role. And he wishes to make sexuality an obsolete issue.

"The importance of coming out lies in the fact that it dispels myths. We've got to demonstrate that we're meaningful, useful members of society—as good, as bad, as beautiful, as ugly, as dull, as bright as anyone else."

**Virginia Apuzzo,** a teacher of teachers at Brooklyn College and a community worker in the Brownsville and Williamsburg sections of Brooklyn, is on the lips of many gay activists.—**C.T.**

Photographed by Neal Slavin

# Ten Lives

## By Louise Bernikow

"...'What's a lesbian?' asked ten-year-old Kate. 'It's a woman who loves women. You know I'm one, don't you?' She said yes..."

It used to be said that homosexuals were diseased people who howled at the moon. Predatory they allegedly were, and capable of devouring the nearest same-sex child faster than your most vicious tentacled plant. But lately, "gay chic" has run rampant in New York's not-gay culture, and an illusion has been created that it is "cool" to be gay. This is "a cruel lie," according to counseling agencies, which report that many people are terrified about their homosexuality—and on the brink of suicide. Others feel they can't "come out." In this article only names with surnames are real.

☐ There is no uniform way of living gay. The Dreamer is a single woman living in a half closet. Her friends and the people she meets working as a theatrical publicist know she is gay, but her parents in the Midwest do not.

No one was quite right for her. The Prom Queen in college was a knockout, but "Jesus, she just couldn't talk. I mean, she was *stupid.*" A photographer was too young; a director "wore the wrong kind of blue jeans." But she cannot shake off the memory of an Italian model with whom she once danced in a New York disco. Doing the town with The Dreamer is a slow waltz three feet off the ground, searching for an elusive Cinderella.

Nobody goes to the bars, but the bars are full. Behind a locked door at Peeches on Lexington Avenue, a woman scrutinizes The Dreamer, pushes a buzzer, and the door clicks open. Vodka and tonic at the white vinyl bar. "I thought of dykes as fat-assed, in dirty blue jeans," she says, sipping, "and I thought how could I be one of them? Then I discovered the Gold-Earring Crowd. Women with good jobs. Elegant women with power, who were *gay. Wow!*"

*Louise Bernikow's most recent book is* The World Split Open *(Random House).*

Few of the women at Peeches who have come alone actually speak to one another. There is no hustle. The Dreamer is remarkably shy and still rather inhibited. She will not tell people in bars her real name and will not take a cab right outside the bar, but walks a few blocks away.

The cab carries The Dreamer to the Sahara, on Second Avenue in the Sixties, large and bright, filled with rattan chairs, soft couches, and a bar serving chocolate egg creams. Pinball machines and live disco on the second floor. No lock on the front door. The Dreamer surveys the couples, groups, black and white women. "The kind of person I'm looking for doesn't hang out in bars," she says, "but I'll show you the scene anyway." She moves on, downtown, to Casa Maria—another locked door. A relic of the past, Casa Maria is a stage set of role-playing, "butch" and "femme" women, imitation she/he shenanigans that you rarely see in women under 30. It is dark, airless, and the drinks cost too much. The Dreamer is bored, so she moves on, farther downtown to the Duchess on Sheridan Square.

☐ Brenda, just twenty, a redhead from Bayonne, is dancing with Sandy, slightly older, smaller, a once-was California surfer-cheerleader. They have been living together for more than two years. When they met, just out of college, Brenda lived with her parents, and Sandy, a law-school dropout, was house-sitting in different parts of town. Brenda took a rose on their first date and they endured together a series of ambiguous "dates" that they both laugh about now. Neither knew whether the other was interested in romance, and when they did find out, the two went up to Provincetown together, rented a cottage, and worked, Sandy in a lesbian bar and Brenda as chambermaid in a hotel. Summer's end brought a crisis. Sandy, an adventuress, felt cramped. "I felt I could cope better on my own. Meet people easier, you know, so I told her I wanted to leave."

Sandy didn't leave and now she and Brenda have a small apartment at the edge of Little Italy. Their ambition is to write the first lesbian hit on Broadway and they work nights on a play, spend their days as apprentice carpenters. They bring home approximately the same amount of money and share things equally.

They live pretty much in the open. Their friends are gay and not-gay, many activists and feminists. The "pretty much" refers, again, to family. "We've always got our arms around each other in the streets, but when we go to Jersey, we freeze up," Brenda says. Jersey is where her family lives, and the PATH train tunnel is the DMZ. Brenda's parents have them sleep in separate beds, but then, in a not uncommon contradiction, they send double-bed sheets as Christmas presents.

☐ The doctor is agitated. He is having dinner at a Spanish restaurant in the Village with the veterinarian, who used to be his lover but left him for someone else. The vet is his only friend. As chief resident at a big hospital, his hours are killing—all day, every other night, and every other weekend. "I'm exhausted, chronically drained, and chronically looking.

"When I walk down the street, every man who's alone, I look at," he says, "but I'm starting to get selective. I'm tired of paying the bills for a lot of these guys I pick up, and if I don't pay, I end up eating in the Blarney Stone, thinking to myself I deserve better." The doctor used to have an active heterosexual life too, but it has faded and he spends his little free time cruising on the streets, in the gay bars, and going to the baths, which he describes as "depersonalizing—and you still come home to the same thing. So

"...The vet wishes he could come out. 'People say things like "My dog walks like a faggot" and I'd *love* to say something'..."

you go out with a different guy every night and have revolting sex and you hate yourself."

The veterinarian is upset. "I thought you were having a good time. You usually talk about it as though you're having a good time."

"The dichotomy that gets me," the doctor says, "is the enormous amount of respect I get at the hospital—and then the degradation in the bars. I have tricks come over at eleven at night so I can avoid eating dinner with them." The doctor is called to the telephone. He's on call tonight. He reports that a woman delivered twins two months early and the hospital wants him to come to make sure everything's all right.

It has been two years since the veterinarian moved in with his new lover. Together, they make $85,000 a year and live well, have dined at Lutèce and the Box Tree, take a house at the beach for the summer. There have been periods of extreme happiness—"I wish gay people could have babies together; we dream about building a house in the country."

The veterinarian does not hate himself and wishes that he could use his real name here. "People," he says, "come into my office and say things like 'My dog walks like a faggot' and I'd *love* to say something."

☐ Patrick resembled Tadzio in *Death in Venice*, a golden boy, mysteriously otherworldly. His life was not otherworldly. He grew up in Queens, studied acting in London, never made it as an actor, and went to work for an airline in New York. He took reservations on the telephone all day, and at night, when he was not out at the bars or at "a friend's place," he started writing brilliant, strange stories, very much in the mode of Borges.

Patrick's grandfather died in December. In recent months, after years of being the "good boy" in relation to his family, particularly to his mother, Patrick had drifted away. He was trying to put distance between himself and them, trying to overcome the terror he felt when he considered telling them he was gay. He could not overcome it. The prospect of his grandfather's funeral, the wake, the presence of the entire Italian clan, frightened him, so he asked a woman if she would come along.

The body lay, stuffed and pale, in a funeral home on Queens Boulevard. Women in black with tears in their eyes smothered Patrick with kisses and nodded sweetly at the woman with him. The men shook hands, stiffly. Patrick and his friend sat in the first row of folding chairs, a space having been made for them, in silence for a long time. He held her hand. He was ice-cold and shaking. Then he went up to the coffin, stared into it, and dropped to his knees, genuflecting. Someone touched the woman's shoulder and moved away.

Afterward, at the home of Patrick's parents, there was wine, pasta, and homemade pastry. The aunts clucked their tongues over Patrick's woman friend. His mother was more than polite, probing gently, asking questions. At times, it seemed like an engagement party. Patrick's mother finally said, "I'm so relieved. We've been worried about him," but softly, so no one but Patrick's friend heard her. The mother's eyes had a conspiratorial expression; she looked quite happy.

## Nobody's Perfect

**"Homosexuals really don't act any differently from anyone else, except in their choice of love objects," according to Dr. J. Scott Francher, an anthropologist who, along with Dr. Serena Nanda of the John Jay College of Criminal Justice, has been studying homosexual couples. "In spite of talk about 'different' behavior," Dr. Francher says, "we see behavior that is really characteristic of each gender. We see what happens when you put two similarly socialized people together. Promiscuity is really characteristic of *male*, not homosexual, socialization. In lesbian relationships the essential element is being together, nurturing each other. This is how women have been socialized to behave."**

**Still, there are differences between the gay-male and the lesbian worlds. Francher and Nanda have found that most women in lesbian couples had been married and had only come in touch with themselves later in life, while none of the gay men had been married and most had not had sex with women. Dr. Francher thinks this is because women are more easily controlled in the culture than men, kept out of touch with their own sexuality, socialized into traditional roles.**

**—L.B.**

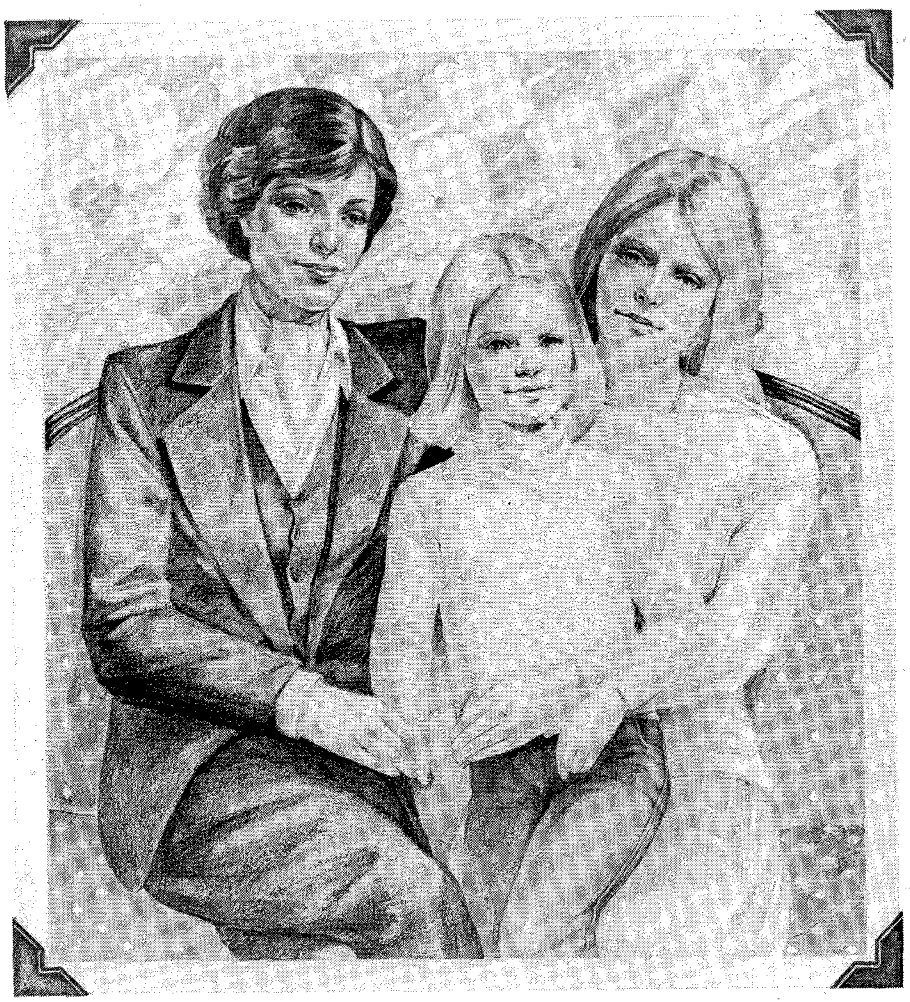
A week later, Patrick could no longer abide life in the city. He had some connections in Rio, where he could fly cheaply because of his airline job. He'd give it a try. Maybe modeling.

☐ Baird Searles and Martin Last are now 43 and 47 years old. They live in a building on Greenwich Street occupied by several gay people. Bran Dougal, their mutt, bounds around. Each of the two rooms of their flat has been expanded by ingenious carpentry, so that the living room is doubled by a balcony full of books, and the office/study has above it a comfortable sleeping loft with a large double bed. "We took this apartment because we really liked it, not because it is in the heart of the gay ghetto," Martin says. "We've never sought out a gay community. Let's see, a lot of our friends these days are straight couples in their twenties." They have never been to the baths, that steamy institution at the heart of one kind of gay-male culture in the city, and they made one foray to a bar down the street and found that the bartender was rude and what they did there was dodge flying pool cues.

Neither of these men has ever lived in a closet. Baird, a high school student, met Martin, home on vacation from college, at a party in Florida, where they both grew up. It was a rooftop Fourth of July event, and Martin had brought a girl, whom he took home, returning for Baird. "It was love at first sight," they say. Martin's mother found out, freaked out, and sent him to see a Christian Scientist, a county judge, and then a therapist, whose diagnosis was that Martin was an intelligent, normal boy with a homosexual preference. Nothing wrong with him.

In 1953, they arrived in New York with $85 between them. Baird went to work in the library and Martin in a bookstore. Today their lives are still very involved with books, although there have been other kinds of work along the way. Baird was at WBAI, the Pacifica radio station, for a while, and Martin had produced rock-and-roll records for RCA, where he "made a lot of money." Four years ago, Baird opened the Science Fiction Shop, which sells books, and now he and Martin are co-owners.

"I'm the classic tired businessman," Baird moans. "I come home, have a drink, flop in front of the television set. I'm big on TV news." He sighs. "Compared to the mad running around



we used to do . . ." He also writes criticism, and Martin holds a workshop for aspiring science-fiction writers.

With enough years to look back on, both men see patterns in their living together and changes in those patterns. Martin is an excellent cook and more efficient about housework; Baird is the "social" one, and has had several involvements outside the relationship. But it was Martin who, twice, got so involved with other people that he felt he had to leave. "I think," Baird says, "I talked him into staying by talking nonstop for three months."

The job of main money-maker has swung from one to the other at different times in their lives, but one thing that has remained constant is that finances are mutual, bank accounts having always been in both names. They talk of trust and tacit sharing and think that perhaps they have always had this because "we met young and were subjected to a lot of pressures early and we each were the one the other trusted most in the world."

☐ In Park Slope, two women are trying to work out a new relationship under pressure. They are struggling with the collision of radically different lives and the extra fillip of raising a child. Joan Larkin teaches at CUNY, has published her first book of poems, and is the full-time mother of Kate, age ten. The woman she lives with is a rock singer whose name has to be disguised because, she says, "the music business is run by men who are *very* homophobic. It wouldn't be a hot item in the Midwest if it were known that I'm gay, would it?" Call her Diana.

Diana's "scene" is nightclubs, late nights, the volume turned up high, and her rhythm is an alternation between the solitude of writing songs in her room and the "out there" of performing. At 29, she does not pay much attention to whether people are gay or not, sings with a group of three "straight" women. Joan is a lot quieter, apparently more serious and restrained, much more committed to what she calls "respectability." Diana never "got into it much with men" and Joan has been married twice. Also, Joan is a mother.

Children. The taboo. The current crusade against gay rights focuses on the "threat" to children. Even the demi-enlightened parts of the populace who don't mind what two consenting adults do together draw the line when it involves children. The result: our effort to keep children away from homosexual teachers and parents.

Diana shrugs. She loves living with Kate. "Kate's a really together kid, a lot more than I was. Still, while on one side I see her being gung ho—she marched with Joan in the gay-pride parade—on the other side, I see her protecting herself, keeping it cool with her friends." Kate is away at camp for the month and Diana misses her. "I basically," Diana says, shrugging, "like a family kind of scene."

Downstairs, Joan Larkin is grading papers. Her relationship with Diana, still finding its balance between likeness and difference, has brought new things into Joan's life, like "hanging around Bleecker Street listening to street musicians and going to Coney Island and playing pinball machines."

Joan has been "out publicly" for over a year. She was able to do what is still dangerous for many women because she was not threatened by a custody battle for Kate and not in danger of losing her job. The chairman of her department has been constantly supportive. Still, she was "absolutely terrified—I devoured everything to read I could get my hands on. I spent a lot of time in bars; it was an attempt to fill some holes. I would go and sit in the Duchess drinking brandy, writing in my journal, waiting for someone to talk to me. The terror of being a freak. I felt surreptitious going to a bookstore to buy Jill Johnston's book, thinking I can't do this, because there was a woman I knew who worked there who was straight—what would she think of me? Now, I feel like myself. I feel like I didn't feel like myself for years. You lose all fear of emotional blackmail."

Kate has known since she was six that her mother is a lesbian. "She was always aware that there were women who slept over and I was physically affectionate with them, but the word came up one night at dinner and Kate said, 'What's a lesbian?' and I said, 'It's a woman who loves women. You know I'm one, don't you?' Kate said yes. It was giving a word to something she already understood. Kate has joined me on the barricades. She thinks people who think there's something wrong with lesbians are stupid."

Kate and her mother have a lot of company on the barricades. The veterinarian marched in this June's gay-pride demonstration in New York, committing the first political act of his life. Martin Last, turned off by politics for a decade, is once more ignited. Anita Bryant's anti-homosexual rampage has been galvanizing.

If gay people are doing anything under the full moon, it is howling at a homophobic culture. And trying to use their own names.

Illustrated by Nancy Stahl

# The Genius of Gaiety: Social Jesters in a Pompous World

## By T. George Harris

"... Gays teach us, out of their wit-coated agony, a heightened sense of the absurd in the parts we play on the daily stage ..."

It took Evelyn Hooker, a "hopelessly heterosexual" psychologist at UCLA, to lay the base in fact for today's gay power. Until Hooker did some very straight research in the fifties, psychologists and doctors assumed, along with most laymen, that homosexuals were "sick-sickies" and perverts best kept in the social closet as lepers were once hidden in colonies. Freudian psychiatrists provided elaborate support for the disease notion by publishing case studies on men feminized by strong mothers and weak fathers, or twisted by other parental imbalance.

Hooker took a simple approach to the problem. She gave batteries of standard psychological tests to samples of both heterosexuals and homosexuals—not those in psychotherapy, as previous researchers had done, but people living and working in the everyday world. Results: no significant differences. Tests designed to diagnose mental illness showed the average homosexual was as healthy as the average straight.

Seldom has a piece of scientific research meant so much to a single group of tortured souls. "It was like a Declaration of Independence for us," said novelist Christopher Isherwood. But it only started the fight for gay groups that were just beginning to peep nervously out of the closet. Senator Joseph McCarthy's hunt for "pinkos and perverts" in the State Department had pointed up their vulnerability to blackmail. And Allen Drury's *Advise and Consent*, a novel adapted from the tragic story of a senator's son, put the lesson in the form of a best-selling parable nobody could forget. The closet was a firetrap; there was no safety even in the gay ghettos of big cities where homosexuals were building their own microeconomies—an essential step for any American minority on its way to social parity.

Many gays had an acute sense of being exploited by the straight world. The Chicago crime syndicate used a gay but socially respectable Wasp as president of one of its major companies—a front man—and kept him in control by blackmail. The internal politics of the homosexual world became as vicious as the espionage politics of the cold war: An enemy could be destroyed by exposure. Coast to coast, the homosexual underground throbbed with gossip about judges, FBI leaders, movie stars, businessmen, and just about anyone in the limelight.

Not until the early sixties did San Francisco's Mattachine Society, sort of a national trade union for homosexuals, start a political fight to break down the closet door by backing José Sarria for county supervisor. He campaigned in drag from the stage of the Black Cat nightclub on a slogan claiming justice for all, "regardless of race, creed, or persuasion." When Sarria lost, Mattachine honcho Hal Call wisecracked, "As a political force, homosexuals are a drag."

From then on, the gays shocked both enemies and allies by playing every scene for laughs, the weirder the better. Their founding symbol, the Mattachine, was the archetypal joker, the ancient court jester who dressed in silly satin tights and was allowed to say the truth in jest because nobody took him seriously. The joker's role stuck, says gay psychologist Stephen F. Morin, because it let both straights and gays off the hook. "I could tell my department chairman anything as long as it was put in a funny way, in camp style. Even in the violent situations like Miami, I'm struck by the amount of humor in gay posters. The fight has turned serious simply because the gays are now being serious, legitimate."

The gay gift for spoofing straight roles comes out of their own roles as outsiders. And more than other minority out groups, most homosexuals "pass" most of the time, a constant experience that sharpens an acute sense of the gap between the real self and the presented self, what C. G. Jung called the "persona." What gays have to teach us, out of their wit-coated agony, is a heightened sense of the absurd in the parts we play on the daily stage. Lacking gaiety, we take ourselves too seriously.

Gays have come a long way in a short time. Evelyn Hooker's original research led her to head the National Institute of Mental Health Task Force on Homosexuality, and her 1969 report became a reference for federal policy. In San Francisco, a gay candidate is favored to win a county-supervisor seat, just what the Mattachines first tried for, half in jest, fifteen years ago. Avowedly gay fashions and fads today take New York and Los Angeles by storm, and the Atlanta *Gazette* features a gay columnist to please a large readership downtown.

But the critical struggles are just now coming. The ground has shifted, says Morin, and nobody has thought through the next stage. No group sets off such a savage backlash, as Anita Bryant proved, and the raising power of religious fundamentalists can be organized against them. As one fundamentalist leader said, "Homosexuality is an act, something they do, and the Bible says it's wrong." This attack slashes through the old argument on whether homosexuality is a sickness, and the older one on whether it can be "cured."

In the life-style politics of the near future, gays and straights will slug it out over fundamental questions of public morals and private rights. The struggle should bring a poignant sense of life's tragic traps, and a comic insight into the roles we all play. ■

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*T. George Harris, contributing editor on human behavior, was the first editor in chief of* Psychology Today.

# Style Power

## By Suzanne Slesin

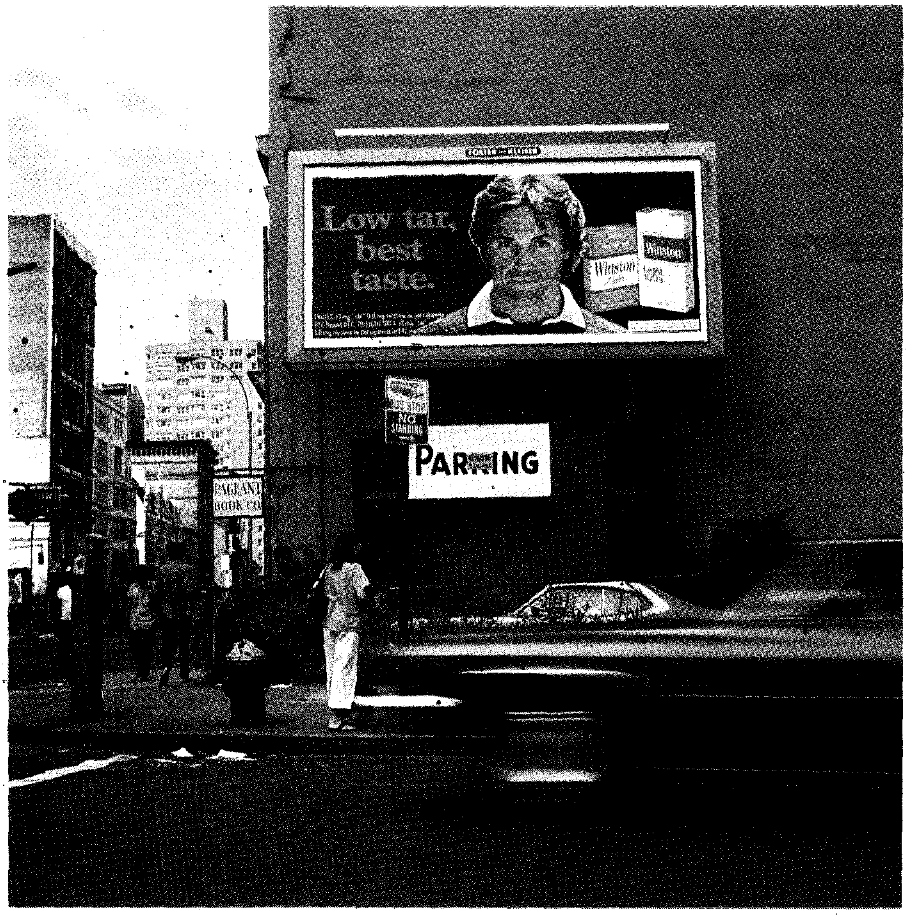
Gays today influence what we wear, where we go, how we care for ourselves. "I believe that we are gifted with a natural talent," says designer Mario Lo Cicero, "and that our strength lies in being able to pull it all together."

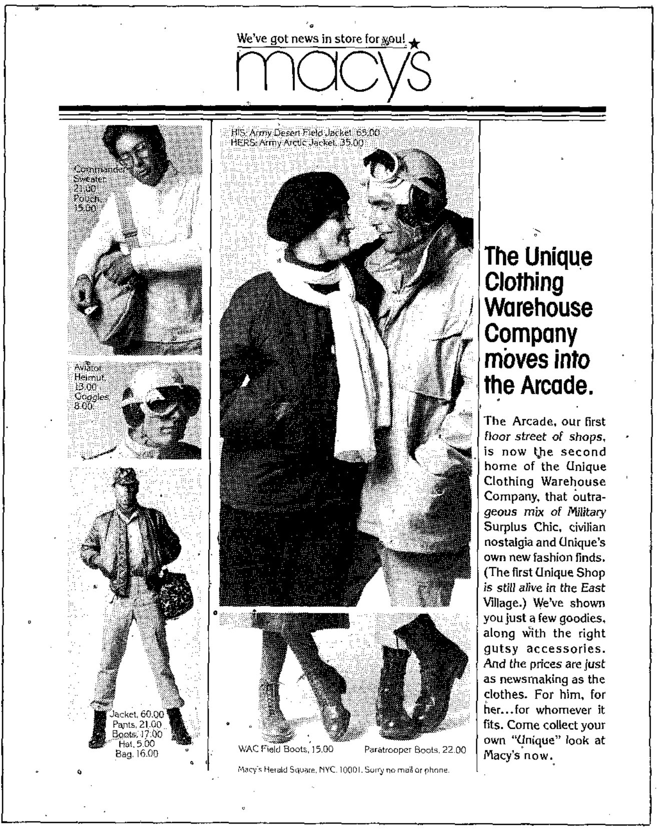
Traditionally, it was the more outrageous gays who were in the forefront of the avant-garde, but lately the influence seems to be widening. Where do gays get their style power? "It comes from a basic insecurity," says one gay who preferred to remain anonymous. "Gays latch on to a particular look and it spreads very fast. Style gives gays an identity. The way you dress lets you be spotted by other gays. It's a way of giving a signal. Today, style is both our passport and our uniform." But the trend-setters may not be representative of gays as a whole. "A large number of gays are not at all stylish," admits clinical psychologist Stephen Morin. "But for many younger gays, style is very important," he continues. "The new generation seems to have expensive haircuts and wear stylish clothes to gain social acceptance not just in the gay world, but in the world at large."

Adrift in a world of straight clients, gays understood early on the importance of role-playing. "Like any other out group, they see the world from the outside," says James McConnell, professor of psychology at the University of Michigan. "Gays understand the styles that go with different roles." Yet, according to writer Peter Carlsen, "the new gay style is a direct reaction against the frivolity of an older image. Although most gay designers work for straight people, they don't necessarily want the life they create for others and often prefer to live in more neutral backgrounds." All these factors have contributed to the new understated style. But advertisers and retailers are now picking up on what gays call "last year's look." Menswear designer Don Robbie, for one, is showing a line of "Wasp ethic" clothes—"goofy things are out," he says. ■

*Contributing editor Suzanne Slesin covers home furnishings.*

"... Style is passport and uniform..."





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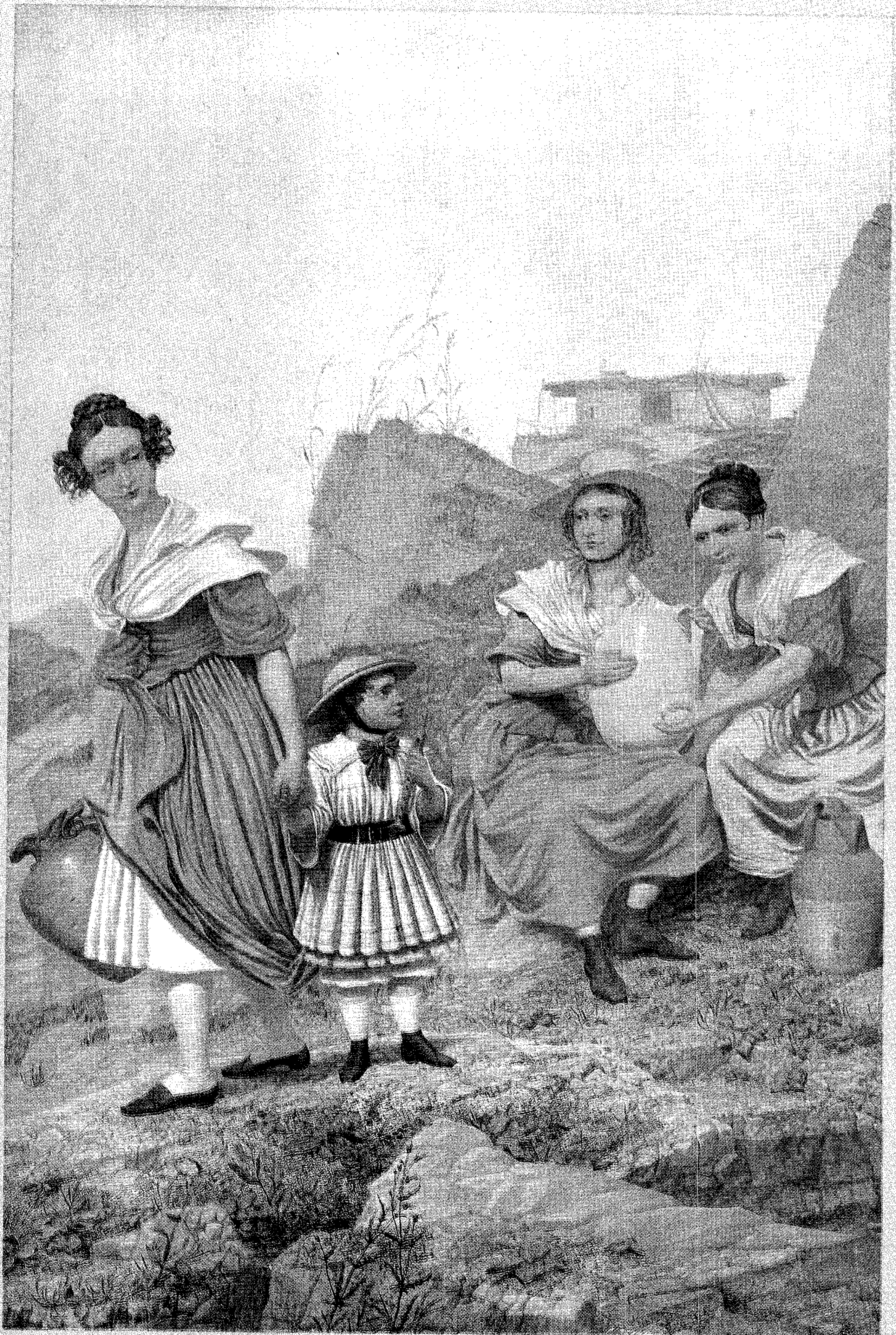
**Looking good:** *Both these advertisements are aimed at the straight market but reflect looks popularized by gays. The "new" paramilitary look, at left, made the Fire Island Pines into a "training camp" two seasons ago. And the clean-cut, preppie model on the Greenwich Village billboard, above, reflects a current trend among gays toward conservatism: the cotton-knit shirt, crew sweater, and shorter haircut.*



Art/Thomas B. Hess

# ENGLISH ARTISTS, WARTS AND HALOS

## "... In Paul Mellon's multimillon-dollar gift to Yale, you see how English masters kept the creative personality out front..."

What if the "Englishness of English art" were only a chic idea that European savants have sold the English? The English long for ideals and categories as the French long for fair play and the Germans for marmalade. If you want to make an Englishman smile, tell him that the British Isles are the Japan of Europe. "Do you think so, do you really think so?" he'll burble, pleased as punch to be offered a concept. But what if English art has no metaphysical boundaries and simply is either provincial or eccentric, either copycat or crazily original, either third-rate Flemish or second-drawer Italian or top-hole what-do-you-call-it?

Such are some of the questions you take from five careful visits (at least 50 are needed) to the **Yale Center for British Art,** Paul Mellon's multimillion-dollar gift to the university, which includes a collection of over 1,500 works in all mediums, dating from Henry VIII to Queen Victoria, and is still growing; plus a noble museum in which to house it, by Louis Kahn. The center is the last—and, to my thinking, one of the best—of the buildings by an architect whose reputation came slowly and has kept growing since his death. The center also has donated funds to support extensive programs of formal studies, fellowships, archival and technical research, publications, concerts, lectures, and miscellaneous events, including a recent Alfred Hitchcock film festival.

"Englishness" is supposed to encompass draftsmanship. And indeed the watercolors and drawings in the Mellon collection are of a consistently higher quality than the paintings (a show of **50 Beautiful Drawings** is on view through 10/19). For one reason, most of them are in better condition. English painting is apt to be technically corrupt. The artists liked eclectic mixtures of techniques. They experimented and improvised for odd effects of texture and illumination. Also, many paintings in the Mellon collection—which was formed only in the past fifteen years—seem to have undergone harsh restoration, probably at the hands of overeager dealers. There is a prevalent sunburned look, as if glazes had been skinned off, exposing reddish underpaint. And certain blues are as shrill as police sirens. (It's reassuring to learn that John Brealey of the Met will become consultant conservator to the center.) The watercolors and drawings, however, have been left alone. Many are in mint condition. On paper you can watch the English needle-sharp pencil and one-hair sable-brush tip spin around the edges of Gothic sprockets, the flounces of vegetable marrow, the wing tips of a quail with a fervent meticulousness—a love of detailed inventory—that you associate with a people who were numbered down to the last esne in *Domesday Book.*

**Magnificent eccentricity:** *Richard Dadd's* Negation, *1860, recently acquired by the Yale Center for British Art, Paul Mellon's multimillion-dollar gift to the university.*

It's also been suggested that the English, being the most literate of people, having produced the best lyric poets, could transmute the syntactical imagination of handwriting into the image-making of drawing—verb into icon. It's a quaint notion. Still, it suggests that perhaps the English dote on line as they dote on nature. Topology and mapmaking are raised to art in the society that produced the country house, the colonist's expedition, the walking tour, weekends, picnics, Druids, and other pastoral excitement. Draftsmanship can be a way of communicating rapture as well as strategic information about a scene—a field of daffodils, the configuration of the point at Gibraltar, or Donati's comet, which William Turner of Oxford, on October 5, 1858, watched streaking across the night sky with a radiance as silent as a child's smile.

The common denominator of the linear is extreme individuality—whether as handwriting, drawing from nature, designing medieval embroidery, or carving Art Nouveau vegetation (four fields in which the English have excelled). The manner in which Hogarth's urchins and cats and dogs spread in jagged violence across a sketch for *The First Stage of Cruelty* (cruelty to animals) expresses the overcharged sensitivity of his recalcitrant genius—you can compare it to the wit and horror of Jonathan Swift. In Hogarth's highly finished paintings, he generated tensions in the hard, leathery contours, but it's a hidden force. In the Mellon drawing, his sensibility sparkles, leaps across the sheet. You understand the artist's vehement pleasure in establishing a space and filling it with a pyramid of outrageous detail.

Compare Hogarth's raveling attack with the (presumed) *Self-Portrait* by **Joseph Wright of Derby** (1734–97), in which chalk is applied to paper with the exactitude of a micrometer, gauging exactly how far the tip of the nose extends in front of the upper lip, and how a finger lies thoughtfully athwart a cheek. There's a certain awkwardness to the finger; it doesn't quite meet the plane of the face; it's not quite like the other textures signifying "flesh." Wright of Derby seems to be looking at you from a mirror, trying to figure out a way to get that side of his drawing to lie flat on the paper.

Mellon obviously likes artists who expose their difficulties, who keep a streak of awkwardness evident in their solutions—a sort of brusque muscularity that clears away mannerisms in order to clarify form. He has extensive holdings of Wright of Derby, a belated candlelight master who stubbornly reinvented the melodramatics of chiaroscuro, as if Caravaggio, Hornthorst, and Georges de La Tour had never existed. Wright loved scientific experiments, metallurgy, sea grottoes—any source which emits lurid incandescence and heavy shadow. He set himself the most complicated problems—the depiction of a blacksmith's forge lit by red-hot iron and by a cool moon, demonstrations of a vacuum pump and an orrery, artists drawing from sculpture, all spotlit as if from glowing cinnabar and cinnamon.

**George Stubbs** (1724–1806) is another master whose shapes are so tough they seem awkward. Famous for his anatomical researches on horses, his paintings were largely forgotten in tack

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"...The rigor of Arthur Devis's figures seems to articulate an inner tension..."

rooms and storage bins until a taste for abstract art had penetrated deeply enough into the British patronate to encourage his revival (along with Wright of Derby's). Surprisingly, Stubbs relished exotics—a proto-Romantic lion attacks a horse, lashing his tail with the ferocity of a stuffed nightmare; a zebra is striped so ingeniously that it might have given heart to the young Frank Stella. Most of all, Stubbs was drawn to contained, taut, centripetal shapes, like a thoroughbred's haunches. There was a modest brick structure at Newmarket, known as the Rubbing-down House. Stubbs painted it in its bleak surround with an eye for each commonplace detail, piling circumstance on circumstance until the cubic, blind building assumed a strange metaphysical dignity, haunted by art and ghostly lineaments. The Rubbing-down House reappears in another Mellon painting, in the middle ground, with a svelte horse nearby; it's a beautiful juxtaposition that gains intensity through Stubbs's tightly knotted inventions of pink, green, and brown shapes.

**Arthur Devis** (1711–87) is the third of the great insular *belle-laide* formalists. He looked hard at the Dutch Little Masters, especially, it would seem, at Terborch—and maybe not firsthand, because Devis translates Dutch style into English through passages of stiffness that today look abstract and once probably seemed provincial. Possibly he used prints as his sources. At any event, he arrived at an American-type mixture, as Edmund P. Pillsbury, director of the center, remarked. Devis's conversation pieces look like miniature Ralph Earls, only surer, more sophisticated, and open to a wider range of pictorial and psychological experiences. A man sits, his finger keeping his place in a book, at a bare table; he looks out with a strange, watchful calm—rather like a Stubbs horse. The rigor of Devis's figures seems to articulate an inner tension, a woodenness that comes from nerves and breeding as well as from aesthetics. His fondness for off-spectrum, comestible hues—the colors of nut creams and vegetable purée—adds to the otherworldly aura, as it does in the "metaphysical" paintings of de Chirico and Morandi, who are of Devis's lineage.

Devis, Stubbs, and Wright of Derby are masters of a slightly strange vernacular; there are other English artists whose eccentric raptures verge on the visionary, if not on madness. William Blake, of course, is the most famous example, and there is his disciple Samuel Palmer (in Palmer's early Shoreham period). Less well known are the wild Romantic landscapes of Francis Danby and Atkinson Grimshaw and the figures of James Ward and Richard Dadd. Dadd (1817–87) was found legally mad after he murdered his father in 1847; he spent the rest of his life in insane asylums. His paintings, rediscovered by Sacheverell Sitwell in 1936, are the work of a saturnine master. They testify to his cruel isolation. Everything in Dadd's pictorial world is under tight, logical control—the closely adjusted values, the emphasis on linear patterns (in clothes, in flowers) repeated across an image to assert its planar integrity and its unity as an image. If you didn't know his biography, you might think such a painting as *Negation*, 1860 (recently acquired by the Mellon collection), no stranger than Grimshaw's *allée* of bare trees submerged in sunstruck dust or Danby's rosy-fingered tempests. Dadd's figures are arranged classically—three women, three pots, and a young protagonist with a toy flute. Is it a modern-dress Judgment of Paris? Or has the child been refused something ("negation")—maternal affection, erotic love, the knowledge of good and evil? As usual, Dadd's subject is held in fragile suspense. The action will be resolved offstage. Yet, for all its balance and evident skill, the image is magnificently eccentric.

Is that a clue to English art—to the peculiarity of Stubbs's perspective, Hogarth's draftsmanship, Constable's light, Devis's static conversations, and so many other examples that to count them would be to number the best part of this rich collection? Is "Englishness" a sort of nonconformity? When the painters tried for a grand manner—as in the famously stylish portraits of Romney, Lawrence, Raeburn, Hoppner, and the rest—they only achieved plushy décor. When madness is added to the method—as in Reynolds and, in his way, Gainsborough—art emerges along with a powerful sense of the individual.

The formula implies a sacrifice of ultimate greatness. You can't be an eccentric Raphael or an oddball Velasquez. The English masters seem to have been willing to abandon such high hopes. They kept the creative personality, the sense of a unique visage, out front—halos, warts, and all. ■

Theater / Alan Rich

# CLASS ACT

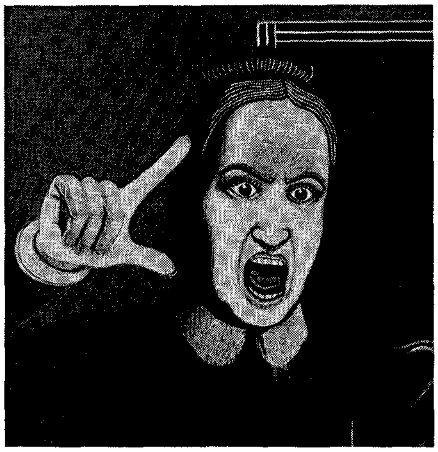
"...I advise you to use your most artful wiles to gain entry to *Miss Margarida's Way*, preferably in a suit of armor..."

Miss Estelle Parsons may be, for all I know, the last active volcano on the North American continent. At this writing, she is nightly laying waste one of the larger rooms in Joseph Papp's downtown fiefdom, where she is nominally involved in a play by Roberto Athayde called **Miss Margarida's Way.** I am using that word *play* somewhat loosely; Mr. Athayde's work can be more accurately described as a license to commit mayhem. I advise you to summon your most artful wiles to gain entry, preferably in a suit of armor.

Mr. Athayde is a 27-year-old Brazilian writer who is also on hand to direct Miss Parsons in her maenadic rampaging; I would sooner try to direct a Himalayan avalanche. Miss Margarida is a monstrously incapable schoolmarm, addressing a classroom of eighth-graders (played, we are sternly notified in the program, by the audience). Her ineptitude is not long in revealing itself; some ludicrous caper in the first couple of minutes, involving a hilariously misplaced cedilla in a French expression on the blackboard, pretty much defines the situation. Later she starts a biology lecture—a handful of unrelated informational bits, slapped willy-nilly on the blackboard—but this soon deteriorates into a paranoid screech: "All you kids wanna do is grab my tits, right?" Her addled brain is jammed with knowledge, but the connective tissue has rotted out.

As the fact of her ineptness takes its horrifying shape, so does the equally horrifying mechanism she has contrived to cover her inadequacies. Miss Margarida is the embodiment of authority gone screw-loose. I wish I could comfort you with the news that such teachers do not exist in real life, but I cannot. We are all paying taxes to keep Miss Margaridas at their desks.

Mr. Athayde's script has been widely taken—and, in some countries, including the author's native Brazil, suppressed or censored—as an allegory about the corruption of dictatorial power. To these ears, however, the tone of the play, and certainly of Miss Parsons's work in it, is too obviously on a single level of frenzy to serve as allegory in the sense of, say, Brecht's *Arturo Ui.* Miss Margarida's camouflage is too thin, the powerlessness behind the affectation of power too graphically delineated, to suggest other words behind the words we hear.



I would hardly regard this as a flaw, however. In its own way, *Miss Margarida's Way* supplies as much razzle-dazzle as any offering in town. Part of this is built into the format of the play, in which the assembled pupils—we, the audience, in other words—are virtually goaded into participation. So much for your fourth wall.

If you know the work of the Reverend Al Carmines, you might be inspired to take the title to his latest musical entertainment at something other than face value. But the Reverend Carmines is nothing if not foxy, and **Camp Meeting** happens to be about nothing but a camp meeting. Specifically, it concerns a revivalist meeting (held in 1846 somewhere in Illinois), whose preacher, one Carton Wheelwright, is running for Congress against the upstart Abraham Lincoln. The worthy Reverend Carmines claims history to be his source, but one can assume that the hysteria is his own.

*Camp Meeting* is being performed at the Greenwich Mews Theater by a large company including many familiar Carmines stalwarts: Tony Clark (looking reasonably Lincolnesque), Lee Guilliatt, Essie Borden, and David Summers. The show itself is, likewise, a patchwork of familiar Carmines earmarks: an extraordinary cleverness in the fashioning of catchy tunes patched together out of well-known scraps, coupled with an appalling lack of self-discipline in the spinning-out of dramatic material. The piece starts out exceptionally well, with a few revivalist numbers that generate a fearsome, contagious energy. Then, almost like the pulling of a switch, the piece veers toward bathos: The Reverend Wheelwright is exposed as a liar and fornicator; some women in the congregation keen some insipid laments about love and betrayal; Mr. Lincoln, like some homespun *deus ex machina,* takes center stage to intone a homely sermon on forgiveness; the crowd then pulls itself together for a final, noble rouser.

I never hate these Carmines shows; their cheeky simplemindedness does get to me. I do deplore, however, the constant wastage of his own talent, in his seeming desire to let his wellsprings gush untamped and unedited.

One show that I saw during a recent quick trip to London remains in my memory, the Royal Shakespeare Company's production of **Wild Oats,** now ensconced in a commercial London theater. The play dates from 1791, written by an Irish-born Londoner named John O'Keeffe, who apparently belongs in the grand line of English farce writers that extends unbroken from Congreve through Pinero, Wilde, and beyond. *Wild Oats* is an extraordinarily joyous piece, set among a company of Shakespearean roustabouts, and involving the grand farcical elements of feigned and mistaken identities managed with great mystifying skill. As a relic of its time, the piece is fascinating for the light it casts on the continuous popularity of Shakespeare's plays; almost all of the hero's lines are bardic clichés. The RSC production, directed by Clifford Williams, is romping and glorious down to the smallest role. I note that the London production is being co-produced by an American, Doris Cole Abrahams; if that suggests a visit to these shores, Mrs. Abrahams has my permission, and my blessings.

Illustrated by Randy Epley

Movies / John Simon

# DON'T SHOOT THE ACTOR, HE'S DOING THE BEST HE CAN

"... Incredibility is only one problem in Marco Vicario's *The Sensual Man;* corniness is another; a third is vulgarity ..."

What does a good actor do in a stupid film? Take the case of Giancarlo Giannini in **The Sensual Man.** This atrocious movie, whose English credits are extremely chary of divulging information, is actually based on *Paolo il caldo,* the last, unfinished novel by one of the most remarkable writers of the first half of our century, Vitaliano Brancati (1907–1954), possibly underrated even in Italy, and virtually unknown in this country because his books are either untranslated or out of print. He did make it twice to American screens: with *Il bell'Antonio,* based on his novel, which is Mauro Bolognini's finest film; and with *Difficult Years (Anni difficili),* 1948, a flop here, though it was considerably superior to Luigi Zampa's other major film, *To Live in Peace,* 1946, an enormous hit. But the latter was upbeat rather than satirical and scorching; it also had a lovable black ex-G.I. tootling his horn, and was not burdened with an English narration by Arthur Miller.

*Paolo il caldo,* rechristened *The Sensual Man,* to make it sound like a Lyle Stuart handbook of sexual self-help, is about as removed from the spirit and subtlety of Brancati as a lumpish director-screenwriter like Marco Vicario could make it. It is the tale of Paolo, a wealthy Sicilian who ends up a Roman Casanova. We begin with his amatory initiation in boyhood by a vital young chambermaid who prefers the tenderfoot's tender ardors to his powerful grandfather's senescent lechery. The maid is played by the (in this context) improbably beautiful and genteel Ornella Muti, setting the tone of incredibility that prevails throughout.

But incredibility is only one problem; corniness, epitomized by young Paolo's and the maid's ecstatic roll in the corn, is another; a third is vulgarity. Episode after episode is pounded home with a heavy obviousness that turns the camera into a blunt instrument; no point is allowed more than a second or two to be made, or more than two or three further seconds to be remade. What may have been retained of Brancati's language is coarsened by the visual ambience, and further cheapened by Armando Trovajoli's score, banal and insistent to the point of insolence.

Consider the night scene in which Paolo's mother, just widowed and desperately missing her husband's lovemaking—even though the film barely got through telling us that sex between the spouses had ceased long since—masturbates wildly and noisily with her pillow. This is staged and shot with a heavy-handedness no self-respecting porn film would stoop to. Paolo, sleepless, listens apprehensively through the wall of his adjoining room; presently, he hears his raffish uncle enter the bereaved and deprived woman's bedroom, and with most wicked speed mother and uncle are at it, panting and grunting, while Paolo, though already a young man, suffers with infantile intensity. Brancati could bring off something like this thanks to his expert blending of satire and gracefulness, and because fiction, a nonvisual medium, operates differently from film; in Vicario, the grotesque promptly becomes gross.

Perhaps the most obvious example of the director's blatancy is the father's deathbed scene dragged out unconscionably, peppered with predictable shots, and rendered more ineffectual yet by Riccardo Cucciolla, an actor whose every scene is a deathbed scene. Scarcely less flatfooted is the affair between Paolo and a rich, young parlor Communist, filmed in clumsily staged staccato sequences (Communist headquarters, for instance, are bedizened like a Komsomol Stalin's Birthday pageant) whose literal-mindedness chokes out every shred of satirical wit. Vicario leaves us with only the vicarious, vestigial pleasure of watching a number of attractive young women in various stages of undress. The most enchanting of these—in the role of the apothecary's niece whose daughter Paolo later marries—is unbilled in the skimpy English credits, but is none other than Barbara Bach of *The Spy Who Loved Me.*

It is nice to welcome back Rossana Podestà after an overlong absence, and discover, furthermore, that she has a genuine comedic gift besides her still undimmed good looks; but Vicario elicits the worst from such unsubtle performers as Vittorio Caprioli, Lionel Stander, and, above all, Adriana Asti, as a society matron combining nymphomania with exhibitionism. Always an overwrought and underimaginative actress, Asti here lets loose a *spumante* excessive enough to be nauseating.

Yet it is Giannini, as the protagonist, who ultimately comes off worst. In the already described eavesdropping scene, or in a sequence near the end where panic grips him at the wheel of his car, he enacts with his characteristic concentration a carefully gradated and ever more painfully contained agony that results in a terrific implosion—something simply too much for this flimsy picture. Other performers, admittedly in easier parts, manage to keep us outside their emoting—thus Gastone Moschin as the uncle, and the charming Yugoslav actress Neda Arnerić as the girl Paolo marries and gets his sexual comeuppance with. Giannini's performance is too genuine, too aching, and becomes in this shabby context an embarrassment to watch.

Another good actor in an obvious role, a schematic screenplay, and with direction that is at best routine, is Richard Pryor in Michael Schultz's **Greased Lightning.** This purports to be the story of Wendell Scott, the first black stock-car-racing champion, but might as well be that of any person arduously attaining success in any glamorous profession. It is rather as if, in a fairground photograph, Pryor's head were sticking out of a hole in a cardboard cutout of a driver in a battered stock car; you expect the head to protrude in the next shot from a World War I flying ace's cockpit, or a gaudily attired lion tamer's body surrounded by gaping cardboard lions.

The clichéd screenplay by Kenneth Vose, Lawrence DuKore, Melvin Van Peebles, and Leon Capetanos gives us Scott as a poor black cabdriver, possessed of an adoring wife who becomes disapproving when he gets involved in moonshine running, with the blustering sheriff and the assembled constabulary unsuccessfully chasing after his demon driving until his eventual capture.

There follows release from jail by way of a crooked deal to let him participate and attract a black crowd to a stock-car-racing event that is losing money, and our hero, of course, performing heroically in the teeth of assorted white sabotage. Then comes the slow and weary climb to the heights despite monster monkey wrenches thrown in Wendell's way, including the obligatory near-fatal accident and painful recovery during which the wife extracts a promise of never racing again, etc. You know it all, including the final triumph, and no wonder—you or I or anyone else might as well have written it.

There are two departures from the norm: The hero is black; and the whites, with one decent exception, are not vicious beasts, merely corrupt, cheating, arrogant incompetents. Well, the black hero is no longer news, though it is novel for Pryor to play a "dramatic" role. Yet in the first half of the movie there are the standard wisecracks and horseplay, which the comedian attacks with his usual aplomb; when the going gets more earnest, Pryor does not change much from his comic persona. Rightly so, because the script does not warrant a serious performance. But what, lacking past experience, we can't tell is whether this is a deliberate choice of playing the part as one would sit in a crudely jointed kitchen chair, or whether Pryor would have slouched the same way in a genuine Chippendale or Hepplewhite.

Among various unconvincing supporting performances, I must single out the talented Vincent Gardenia as the red-neck sheriff and the untalented Beau Bridges as a southern yahoo who turns friend and aide to the hero. Was there such a person or is he only a sop to white audiences? Which brings me to the second quasi-innovation—the somewhat more lenient view of whites than is customary in such movies: Hatred is superseded by contempt. Whether this is an improvement remains to be seen. Of course, I realize that Scott's treatment by the southern whites of the stock-car-racing world, and by others, must have been pretty bad; still, the way *Greased Lightning* is made, it is not only the cars that are stock.

Jodie Foster deserves better than she gets in **The Little Girl Who Lives Down the Lane.** This is a totally improbable and ham-fisted movie about a thirteen-year-old who moves into a rented house in a small New England town and fools all of its residents into believing that her celebrated poet father is alive and living with her, only working or sleeping or lunching in New York with his publisher whenever people try to see him. She keeps this pretense up indefinitely. What is there about the population of a small New England town that makes it so much dumber than a New York movie audience that sees through little Rynn Jacobs's stratagem in a matter of minutes? And I am not the one to tell you what or whom super-smart, ultra-sophisticated, and tougher-than-tough-talking Rynn keeps in the cellar. If you are a New York moviegoer, or anyone else of average intelligence, you'll know soon enough. But, of course, if you are a small-town New Englander, you may not know even after seeing the movie, which keeps everything that might be a problem—whether logistics or horror—safely out of sight.

Rynn also has a love affair, duly consummated, with the slightly older Mario (nicely played by Scott Jacoby), and things fluctuate between adorable precocity and still more adorable lapses into childishness. Since Miss Foster seems destined to play prematurely adult and cynical moppets (except when she is a child genius gallantly dying of an incurable disease), she has become a past master at this sort of fakery. She puts on a dazzling display of speaking in a moody monotone, staying nearly poker-faced throughout, being a monster of precocity if not of monstrosity, and still remaining likable and almost believable. But the way this delightful youngster is being nudged into being Carole Lombard one year, Gloria Grahame the next, and God knows who thereafter (Mae West? Gloria Swanson? Thelma Ritter?), it will be a miracle if she survives her juvenilia.

That heavy-lidded hard-bittenness, that curling-lipped condescension, that weary or jaded impassivity of tone—this adolescent seems as old as Walter Pater's Mona Lisa! And that, unlike anything else in this poor movie, is scary. It is a measure of the obviousness of the script Laird Koenig has fashioned from his novel that if a character is a nasty anti-Semite, this has to be rubbed in in a dozen leaden little ways, and if another is a villainous child molester, it is prefigured by everything from his walking muddy-booted across other people's clean floors to torturing a hamster with a burning cigarette before throwing the entire beastie into the flaming fireplace. Nicolas Gessner's direction does little to palliate the obviousness, and cannot begin to tackle the implausibility. Alexis Smith and Martin Sheen play the heavies heavily, but at least they are not Piper Laurie and John Beck.

When Mort Shuman appears as a kindly Italian policeman, the last smidgen of credibility is forfeit. I suspect that Shuman, who looks about as much like a kindly Italian policeman as he does like Golda Meir (considerably less, in fact)—or like an actor—is engaged to perform in movies only because he can do double duty as composer or, as here, music supervisor. And his composing or supervising is every bit on a par with his acting. Here, he supervised a score by Christian Gaubert and Frédéric Chopin, a mismatched team for all his surveillance.

Judging from names involved on both sides of the camera, the film seems to have been made in a French-speaking region. Let me hope that it is Walloon, Swiss, or Canadian: I'd like to keep some illusions about France. ■

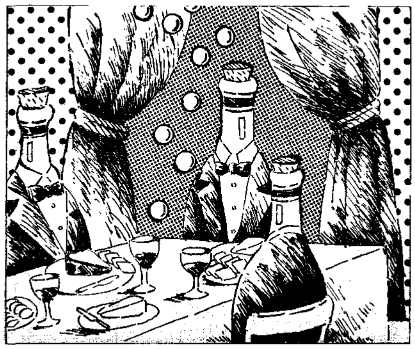
Illustrated by Marvin Mattelson

# BEST BETS

*Recommendations of events, places, and phenomena of particular interest this week*

*By Ellen Stern*

MARITA SUSAN FAIOLA

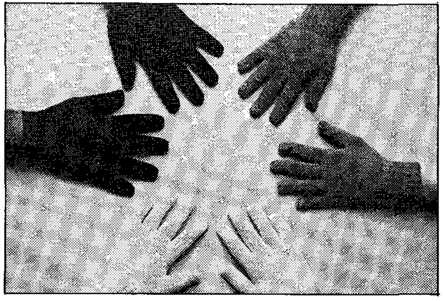


### A Ferment of the Imagination

Big-time winesmanship has always been a rich-man's game. The rest of us just dabble. Now, here—to separate the wantonly obsessed from the mere dilettante—is the ultimate outing for grape nuts: a week in the arms of Bacchus for $4,128. Chevaliers de Tastevin from New Orleans, Ontario bankers, an advertising man from Alabama, and an oenophile from Colorado flying his own jet are among those already signed up. Participants will be the dinner guests of Claude Terrail at La Tour d'Argent. Philippe de Rothschild will throw a little black-tie fête at the Château Mouton-Rothschild. Wine expert Harry Waugh will lead the way through the cellars of Château Latour. And five masters of wine will dance attendance. Rooms are booked at the Meurice in Paris, at Claridge's and the Ritz in London. Daimler limousines will truck everyone about to dine, disco, gamble, and ultimately to Christie's auction of rare wines for a few souvenirs. Then home by British Airways' Concorde. —**Gael Greene**

AIR SPECIAL TO CHRISTIE'S/*September 22–30/For reservations: Rosamond V. P. Kaufman/369-0941*

MARK KOZLOWSKI



### I Want to Hold My Hand

The Chinese wear them in factories, on the docks, driving buses, even doing t'ai chi early mornings in the park. Now, thanks to Bowman Trading Company, we can wear these cotton workers' gloves too—in natural, as the Chinese do, in maroon, or in gray ($5).

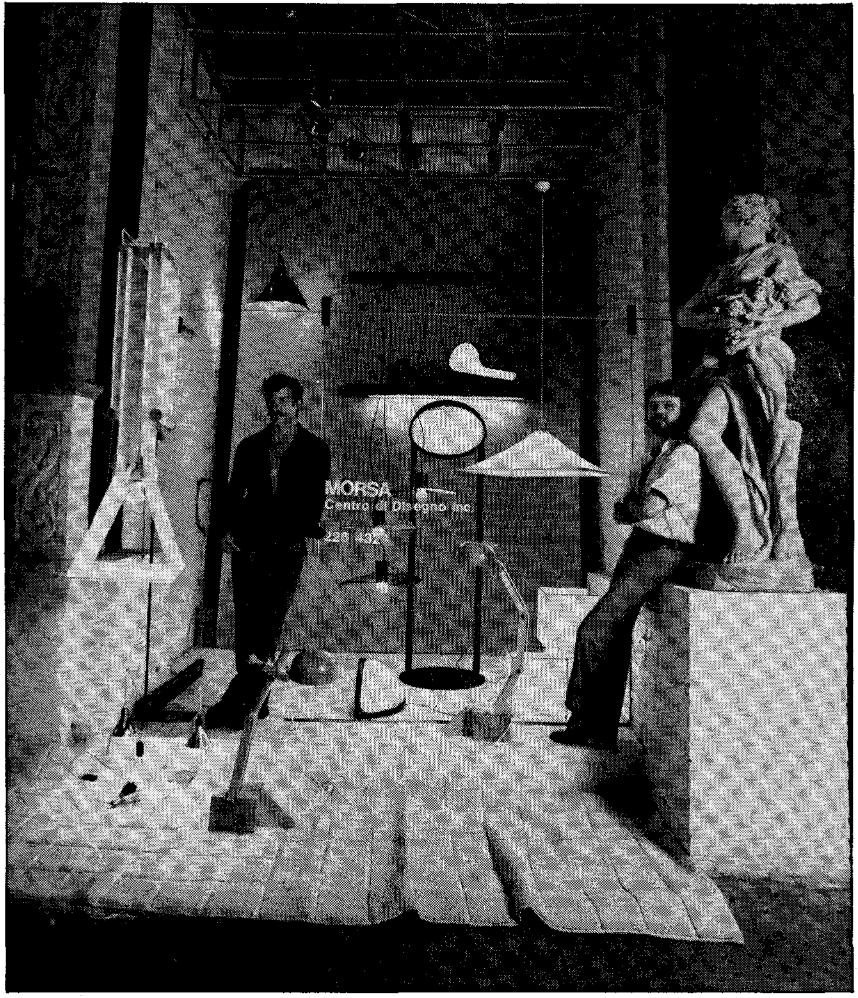
DIANNE B./*729 Madison Avenue at 64th Street/759-0988*

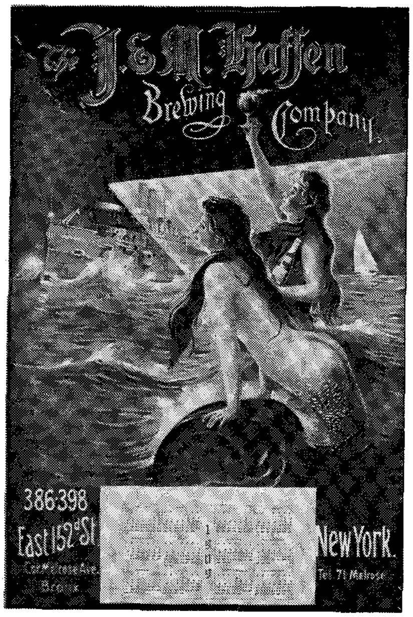
### Every Switch Way

"There was nothing of any quality being offered on a retail level in America," Donato Savoie said, simply explaining why he and Antonio Morello had just opened their own lamp store in Little Italy. Certainly, they have enough else to do. Savoie (right) is an architect; Morello is the magnificent mustachioed model—and a designer. Together, they have been busy renovating and decorating some of New York's prettiest restaurants: La Colombe d'Or, Il Cortile, G. Lombardi, La Griglia, and Ferrara's new wine-and-liquor center. But they wanted a lamp store, so they have a lamp store. There are fan lamps from Japan, hand-carved chestnut lamps from Rome, and dear little dangling bell-shaded lamps from Munich. But the brightest ideas are Italy's industrial-influenced lamps concocted of chrome and steel and baked enamel and white linen and levers and pulleys and fluorescence and lenticular polycarbonate (which looks just like headlight glass) from $42.50 to $375. Oscar de la Renta and Robert Indiana have already seen—and bought—the light.

MORSA/*182 Hester Street/226-4324*

DAN WYNN





## All Hopped Up

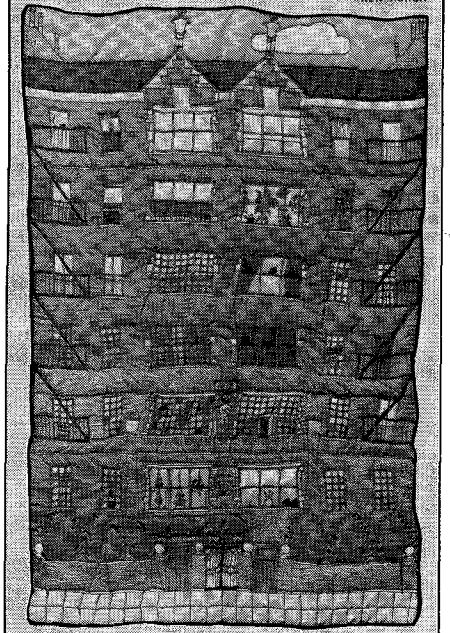
Our mug runneth over. Here, in one huge and glorious volume, are 23 turn-of-the-century beer posters.

THE BEER POSTER BOOK/ *By Will Anderson/Cameron House/$8.95*

## Homeward Bound

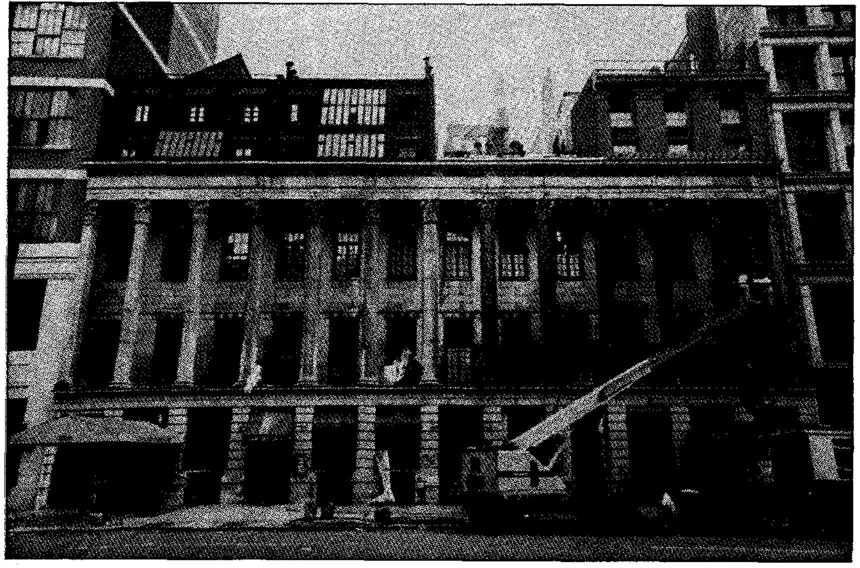
After Louise Fischer was praised for making a quilt of her Park Slope apartment house (below), she decided to do it for everyone. A townhouse, a brownstone, a loft building, a store. You name it, she'll quiltize it on washable polyester satin ($600 for crib size, four by six feet; up to $1,200 for king size). Here goes the neighborhood!

LOUISE FISCHER/*783-3905*


KEN KORSH

## Clean for a Day

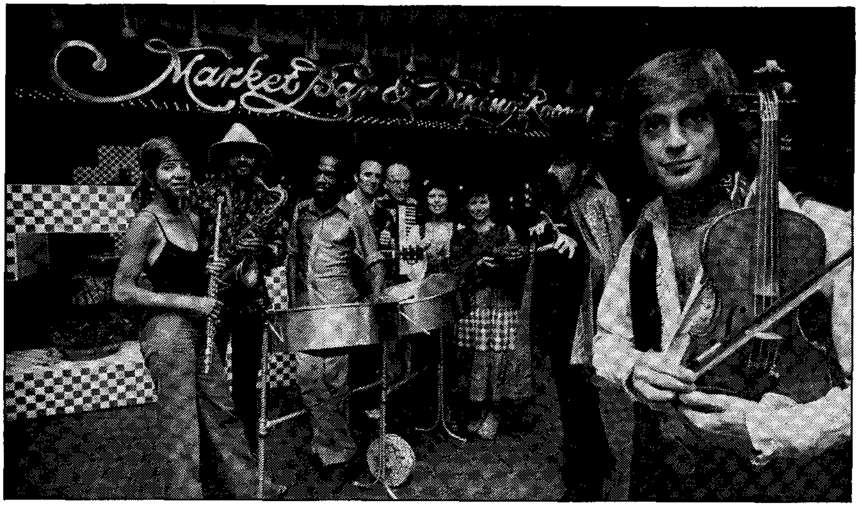
If New York doesn't tear down its landmarks, it lets them rot away by themselves. Usually. But now Colonnade Row on Lafayette Street, one of our very favorite relics, is getting its face washed. Let others take note.


ARMEN KACHATURIAN

## The Streetest Sounds

Richard Wexler (right), sidewalk fiddler and self-promoter con brio, is off the streets these nights and booking his colleagues—steel-drummers, magicians, flutists, palmists, et al.—into the World Trade Center. As for himself: "I've made a few guest appearances but don't want to conflict with my image as an impresario."

MARKET BAR AND DINING ROOMS/*Concourse/World Trade Center/Monday–Saturday 5:30 p.m–9:30 p.m.*

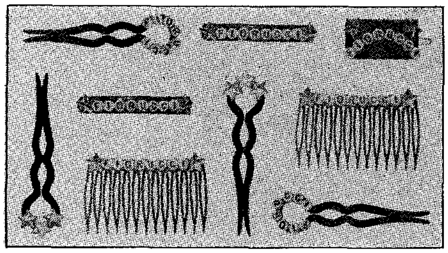


MATTHEW KLEIN

## The Tortoise and the Hair

There are a few ways we can help Fiorucci advertise. We can sip espresso from a Fiorucci-crested cup, carry one of the shop's peacocky shopping bags, or stud our heads with Roxanne Dayan's baby-bead combs and barrettes ($2–$3).

FIORUCCI/*125 East 59th Street*


BEN SOMOROFF

# NEW YORK MAGAZINE COMPETITION

## COMPETITION NUMBER 294

BY MARY ANN MADDEN

“Fish gotta swim
Birds gotta fly
I gotta love one man ’til I die . . .”*
Marlin Perkins for the Mattachine Society

**Above, an unlikely spokesperson speaks. Competitors are invited to select a well-known individual or group and attribute to her/him/them an actual but whimsical maxim, lyric, title, commercial, or what you will.**

**Results of Competition 291,** in which you were asked to select random but typical line(s) from a specific genre of film.

**Report:** “Don’t shoot, I think it wants to be friends.” “The battery is dead, we’ll have to spend the night in the castle.” “After this stinkin’ war ends, I’m gonna take my goil to Ebbets Field and cheer dem bums.” “Look, Dad, Pard is trying to tell us something.” “Hello—what’s this—a bit of cloth from a woman’s dress—and an expensive one too, I’ll wager.” “The giant [lips move out of synch] aardvark is heading for Tōkyo! No, professor! [lips stop]. No! Don’t try to examine it!” “Don’t nobody move, dis is a stickup!” And others. I thought this species had been extinct for a million years. Well, you learn something new every day here on my beat—the city. So long, guys, see you in a better snake.

**First Prizes of two-year subscriptions to “New York” to:**

WESTERN: “Kiowa. Fresh tracks. One, mebbe two day. This many pony. One paleface . . . woman.”
*Jack Ryan, NYC*

TYCOON: “I’ve watched over you, rode with you, taught you, believed in you since you were a boy. You’ve done some foolish things, some brilliant things. I’ve tried to understand. I’ve watched your ambition. I’ve stood by while you grew big in power and small in humanity. I’ve see you make men tremble in fear, and women cry with shame. But never until this moment have I judged the full measure of your cruelty and madness.”
*David Buckley, Palos Heights, Ill.*

**Runner-up Prizes of one-year subscriptions to “New York” to:**

GOOD MAN GONE WRONG: “Crying? I’m not crying, you old fool—I’m laughing! Ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha! Ha, ha-arrgh!”
*Kevin Hanlon, NYC*

MEDICAL DRAMA: “The answer is here, Lionel, in one of these 300 livers. The answer is here, but I’m too blind to see it.”
*Beth Strode, Scarborough, N.Y.*

MARX BROTHERS: Don’t point that thing at me—it might be loaded. *You* might be loaded. You might go off. As a matter of fact, I wish you would.”
*Bill Detty, Austin, Tex.*

**And Honorable Mention to:**

SCI-FI: “That’s funny. My watch stopped, too.”
*Richard Tyce, Dayton, Ohio*

MOPPET: “How do you do, Mr. Ambassador. My name is Betsy Miller. Do you like to play piggyback?”
*Ilene McGrath, Leonia, N.J.*

SOCIETY: “Never mind what the doctor says, darling. I’m sure in no time you’ll be up and playing second fiddle again.”
*Walter Price, NYC*

TEACHER BIO: “I didn’t fail you; you failed yourself.”
*V. S. Perretti, Belle Vernon, Pa.*

LOVE/MEDICAL: “. . . Visiting hours are up. You’ll have to go now.”
*Jan Leighton, NYC*

DETECTIVE: “Let go of me, you’re hurting my arm.”
*Pia McKay, Washington, D.C.*

JUNGLE/ADVENTURE: “You’re describing killer ants, Martha—why do you ask?”
*Jon Maier, Eugene, Ore.*

DORIS DAY: “But I still don’t understand what I’m doing in your pajamas.”
*Della Friedall, St. Louis Park, Minn.*

WESTERN: “I hear you’re pretty fast with a gun.”
*C. Robinson, Pittsford, N.Y.*

LOVE: “Couldn’t we talk it over? I know a little Italian place just around the corner. A hole in the wall, but Mama Nandini makes the best pasta this side of Naples . . .”
*John Lapsley, Montgomery, Ala.*

SCI-FI: “I know it sounds weird, sir, but the thing is afraid of its mother.”
*George Fairbanks, Nutley, N.J.*

PRIVATE EYE: “Where to, mister?” “Follow that cab.”
*Jack O’Neill, NYC*

MILITARY/WESTERN: “How can we stop him, General?” “Simply arrest him, Major. Arrest Sitting Bull.”
*Edward Zap, Coraopolis, Pa.*

LOVE (UNREQUITED): “You’ll never get a taxi in this snowfall. You . . . you could stay here. . . .”
*James Elward, NYC*

DETECTIVE: “Don’t open this door for anyone.”
*Alan Levine, Copiague, N.Y.*

JAMES BOND: “I wish I might stay to watch your slow death, but I must leave to detonate the Washington bomb. . . .”
*Jim Drucker, Glenside, Pa.*

CANINE: “I don’t want a hundred dogs; I want Pal!”
*Robert Patrick, NYC*

MANHUNT: “He can’t get far in these woods in the dark. We’ll knock off for the night.”
*Teresa Gerbers, Glenmont, N.Y.*

WAR: “I warn you, I want you to forget what you are about to see. If you don’t—a life could easily be lost.”
*Barbara Broff, NYC*

DETECTIVE: “Why, that’s blackmail!” “Blackmail is such an ugly word.”
*Alan Theaman, Clifton Park, N.Y.*

WAR/GANGSTER: “All right, let’s synchronize our watches.”
*Candy Wolfson, Spring Valley, N.Y.*

SCI-FI: “C’mon Susie, give me a kiss.” “Wait a minute, Herbie. Something’s wrong with the car radio.”
*Janet Blume, Sayville, N.Y.*

GANGSTER: “Are you sure no one followed you here?”
*Ms. Simi Kirschner, Bronx*

ARISTOCRATIC MELODRAMA: “Whatever you may do to me, you’ll never see a son of yours in the governor’s mansion, because . . . Michael is . . . not . . . your . . . child.”
*John Gilman, NYC*

ROMANCE: “You mean you’re not my mother?”
*Jean D. Brown, Bangor, Me.*

OCCULT: “Mommy, Mommy. Come to my

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*** © 1927, T. B. Harms.**

edroom and see what some bad person id to Mrs. Lindquist."

*Lil Wilen, NYC*

ESTERN: "And keep running from town o town until they find me? No thanks."

*Bill Wunder, Port Washington, N.Y.*

ISNEY: "Ralph, there's an opossum in ur bathtub." "Come on, Louise, how vould he get past the doorman?"

*Pat Gilleran, NYC*

*sp. mention: Roz Pars, Montreal, Canada*

OWBOY: "Do you savvy white-man talk?"

*Ruth Migdal, Brooklyn*

EARJERKER: "Nothing? It's been every- hing, Paul—just seeing you even once a ear—even like this."

*Helen Merrill, NYC*

30s MUSICAL (JACK OAKIE): "I'm gonna ne-step, two-step./Even gonna goose tep./HONK! HONK!/Into your heart."

*David G. McAneny, Upper Darby, Pa.*

PORTS BIO: "First is first and second is owhere."

*Jack Schindler, Brooklyn Heights*

HORROR: "The AMA has no listing for a Doctor Freiderich Mordor!"

*Howard Pasternak, Brooklyn*

OURTROOM: "I'll ask you one last ques- ion and remember you're still under oath. Are you in love with the defendant?"

*William Lambiase, Brooklyn*

CI-FI: "These things you call diamonds— hey are common stones on our planet."

*C. Scott Harris, Tucson, Ariz.*

NATURE: A close call for the mouse, but ll in a day's work for a hungry hawk."

*Sheila Blume, M.D., Sayville, N.Y.*

*sp. mention: Judith Klein, East Brunswick, N.J.*

30s COMEDY: "Listen, ya big palooka, do have to spell it out? I'm trying to tell ou that a bundle from heaven is on the vay." "You mean—the stork's going to ay us a visit?"

*Oscar Weigle, Whitestone, N.Y.*

CAPER: "Don't worry, it's all been planned, lown to the smallest detail. Nothing can go wrong."

*Lu Gordon, NYC*

OVE TRIANGLE: "I don't belong in your world, Alice, and you don't belong in nine. I found that out today."

*Shelley Hanson-Little, Lansing, Mich.*

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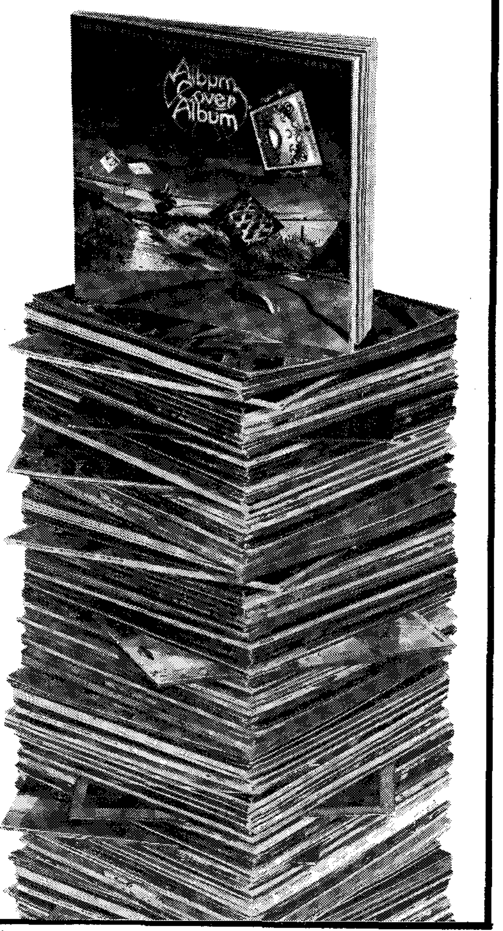
**Contest Rules:** One entry only should be sent to Competition Number 294, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 2. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive a two-year subscription to *New York* and runners-up will receive a one-year subscription. Results and winners' names will appear in the issue of September 26. Out-of-town postmarks are given three days' grace. **Postcards are fervently desired.**



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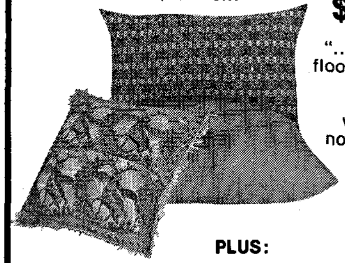

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Sales & Bargains

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

**A new you**—Walk up one flight to this beauty salon, which is offering a 1-hour skin consultation and facial, plus a shampoo, haircut, styling, and blow-dry, all for $25. The regular price for the works is $40. Call for an appointment. Checks accepted; no credit cards. *August Too, 860 Lexington Ave. at 65th St. (628-5151); Tues.–Fri. 11 a.m.–7 p.m., and, starting 9/10, Sat. 11 a.m.–6 p.m.; thru 9/30.*

**Think snow**—This well-known ski shop is having a sale with reductions of up to 50 percent at its two suburban stores. Imported ski clothes from last season, new parkas, and this year's as well as last year's ski equipment are included. Bogner parkas, were $105–$160, now $52.50–$80; ski suits, were $325, now $162.50; overalls, were $79.50–$94.50, now $39.75–$47.25; stretch pants, were $79.50–$89.50, now $39.75–$44.75; wool ski hats, were $10–$12, now $5–$6; ski sweaters, were $40–$50, now $24–$30; Eurohead ski suits, were $300–$350, now $150–$175; 1977 down parkas, will be $120–$170, now $84–$119; ski parkas, were $95–$100, now $66–$70; children's parkas and pants, were $42.50–$50 each, now $21.25–$25. Skis (1976): Olin Mark VI's, were $208, now $124.80; Rossignol Olympias, were $125, now $75; Dynastars, were $140, now $59.95. Boots (1976): Olins, were $155, now $59.95; Rachlies, were $65, now $45. Equipment (1977), 15 percent off. American Express, Master Charge, Visa, checks accepted; all sales final. *Princeton Skate and Ski Chalet, 1401 Northern Blvd., Manhasset, N.Y. (516 627-6533) (LIE to Exit 35, left on Shelter Rock Rd. to the end, left on Northern Blvd.); Mon.–Fri. 10 a.m.–9 p.m., Sat. 10 a.m.–6 p.m., Sun. noon–5 p.m.; 8/25–30. Bergen Mall Shopping Center, Paramus, N.J. (201 843-3900) (George Washington Bridge to Rte. 4 and Paramus, then follow signs to Bergen Mall); Mon. 10 a.m.–6 p.m., Tues.–Fri. 10 a.m.–10 p.m., Sat 10 a.m.–9 p.m.; 9/1–7.*

**Housewares**—These two West Side housewares boutiques are having a pre–Labor Day clearance of assorted merchandise. French Bistro flatware with colored-enamel handles, was $2.25 each utensil, now $1.50; Heller stacking plastic plates and bowls in rainbow colors, were $2 and $2.50, now $1.25; Bailey-Huebner glasses, were $12 for a box of six, now $8; ladder-back chairs with rush seats, were $49.95, now $29.95; Lucite and chrome folding chairs in smoke, were $35, now $25; assorted wicker baskets, trays, hampers, etc., were $5–$20, now $2.50–$10. Also, place mats, mugs, and other items at similar reductions. Master Charge and Visa accepted for purchases over $10; checks accepted; all sales final. *West Town House, 2047 Broadway at 71st St. (787-5550); 260 West 86th St. (TR 7-0888); Mon.–Sat. 10:30 a.m.–6:30 p.m.; thru 9/3.*

**One of a kind**—Portuguese tin-lined copper with lacquer coating, mostly for kitchen use, some ornamental, is being sold here in a special purchase way below retail prices. Teakettles, usually $19–$36, now $10.25–$24.50; 4-qt. stockpot, usually $44, now $26.50; 2-qt. chafing dish, usually $64, now $38.50; four-piece coffee set, usually $50, now $32.50. Also delft-handled planters, usually $15–$40, now $8.50–$20.75; coal scuttle, usually $77, now $42.50; many sizes of pots, casseroles, au gratins, etc., at similar savings. Selected housewares and bath items in the store's regular stock up to 50 percent off. Master Charge, Visa, checks accepted; all sales final. *Home Base, 2335 Broadway at 85th St. (724-5959); Tues.–Fri. 10:30 a.m.–6:30 p.m., Sat. 10 a.m.–6 p.m.; while stock lasts.*

**The spice of life**—A variety of lovely things are on sale in this Upper East Side boutique. "New York," "Super," "Kinky," etc., T-shirts, were $7–$8, now $4–$5; Chinese dance slippers, broken sizes 5–11, were $11.50, now $6; see-through shoulder purses, were $5–$9, now $2–$5. Toys, games, stuffed animals, were $1.50–$20, now 75 cents to $10; handmade decorative pillows, were $20–$40, now $10–$20; fabric picture frames, were $16–$20, now $11–$14; bamboo frames and desk accessories, were up to $10, now one third off. Assorted art notepaper and other items at similar discounts. Checks accepted; no credit cards; all sales final. *Diversions, 905 Madison Ave. between 72nd and 73rd sts. (737-7073); Mon.–Fri. 10 a.m.–6 p.m.; thru 9/2.* ■

*Send suggestions for Sales & Bargains to Leonore Fleischer,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

# TRAVEL SERVICES

**This is a biweekly Section for Travel Agents & Tour Operators,** limited to Display Ads only. Display Ads are sold by the inch. The rates for this Section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during the year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

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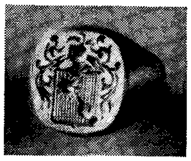

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Outstanding values for men/boys. Bombers: in Leather and Polyurethanes, Racing car jackets. Down parkas, Corduroys, Nylons - tremendous selection. Save 40% - 60%. We make them here, we sell them here. JACKET FACTORY SHOWROOM, 1239 Broadway, NYC, 3rd floor. MU 4-2044. Daily, 10-4. Saturday, 10-2.

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**PRICES SHEARED TO A FRACTION OF WINTER PRICES.**

Remember how cold it got last winter. It's going to happen again. Only you'll be ready in head turning fashion. If you're hard to fit—no problem, we're the factory, we customize for men & women sizes 4 to 52.

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920 Bwy., N.Y. (bet 20-21 St.) 2nd fl. 777-1213
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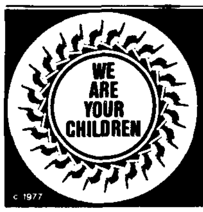

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**Eastside person wanted** 3 hours per day, office work. Know typing. 628-9780.

**TV Game Show wants to meet Look Alikes:** Roselynn Carter, Jimmy Carter, Peggy Cass, Joe Garagiola, Richard Nixon, Jackie Onnassis, Al Jolson, etc. Call 751-6033.

**Sales Rep for Upscale Publication**—Personable, energetic salespeople wanted for exclusive Manhattan restaurant publication. Flexible hours. Direct selling experience preferred. 861-5758.

## REAL ESTATE

### APARTMENTS TO SHARE

**Apartment Sharing for Particular People**—Call LESLIE HARPER, LTD., 794-9494. Careful Screening, Interviews, Brochure. 127 East 69th Street, NY 10021.

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### APARTMENT WANTED

**We only specialize in** representing owners of elegantly furnished apartments for subleting. East Side Manhattan, ranges $500-$3,000 monthly. 753-0826.

### HOUSES AVAILABLE FOR SALE/RENT

**Poconos - Model Home**—3 bedrooms, 2 baths, wooded acre. Prestige community; lovely amenities. Call: (717) 595-7508.

**Connecticut - Free Monthly Brochure**—Southern Fairfield County - Homes, Property, Descriptions, Photos. T.C.A., 364 Fairfield Avenue, Stamford, Connecticut 06902.

**Poconos**—Lovely 3 bedroom home, 4-season community, $39,900. Evenings (717) 828-2748.

**Luxurious L.I. Sublet - Furnished**—3 bedrooms, air-conditioned, pool, greenhouse. $600. (516) 623-7594.

**Alpine, N.J.**—Tennessee stone and cedar contemporary with view of tomorrow! 12 dazzling rooms. $495,000. KEHOE, Realtor, (201) 768-6868.

**High Falls, N.Y.**—3 bedroom Victorian Farmhouse, barn, lovely view, 1¼ acres, Designer's home, excellent condition. $37,000. (212) 689-7460.

**Sag Harbor**—Charming old restored Victorian. Must sell. Sacrifice $51,500. (516) 725-3756.

## NEW YORK CLASSIFIED

**Sands Point Country Home**—Fabulous view. Gracious, bright interior. Fireplaces, living, dining, 4 bedrooms. Furnished/Unfurnished. $1,300 month, October 1st. Box 1200 NYM.

**Fort Lauderdale, Pompano Beach,** Deerfield Beach, Florida—Choice waterfront and dry lot homes available. SHEILA FRANKLIN Realtor Associate, KROLL Realty, 3275 North Federal Highway, Pompano Beach 33064. (305) 942-3868.

### COUNTRY HOMES/FARMS

**Northeast Pennsylvania** (2½ hours NYC - I-81 near Elk Mountain) - Country home on 65 acres with 10 acre lake - $85,000, terms. Call for our listings: log cabins, farms, hide-aways. ACRES REAL ESTATE CO., (717) 278-2136, Montrose, Pennsylvania 18801.

**Stamford, N.Y.**—Cozy 3 bedroom home, colonial fireplace, ¾ acre, skiing 2 miles. $29,900. (212) 931-1627.

### OFFICE SPACE AVAILABLE

**Plush 5th Avenue**—660 square feet. Professionally decorated. 532-4164.

### LAND AVAILABLE

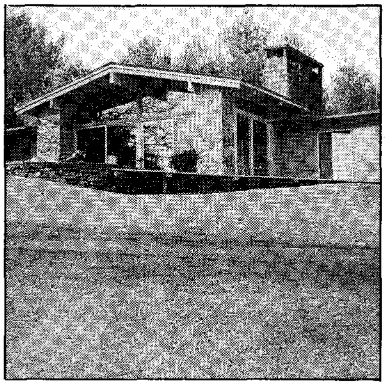
**Maine Ocean Islands, Estates, Shore Lots**—Send for free list of offerings. DOWNEAST ACREAGE, INC., Real Estate Brokerage, 151 Broadway, Suite 46-B, Bangor, Maine 04401, (207) 947-4567.

### WINTER RENTALS

**Neponsit**—45 minutes Manhattan - Furnished House - Exclusive Area - $350 month. (212) 533-1710.

# TOWN & COUNTRY PROPERTIES

**This is a Weekly Real Estate Section** limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during one year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.



### NOW THIS IS IT!

**On top of a hill in the middle of 77 acres at the end of a town road in Salisbury, Connecticut. Exquisite privacy. Beautiful 8 room contemporary with a massive fieldstone fireplace in the living room. Spacious Master bedroom and dressing room both with fireplace. Wrap around deck and stone patio. Large pool, view, brooks. $175,000.**

Call Collect:
**DeVoe Realty Company**
Kent (203) 927-3572

### EAST HAMPTON BARGAIN DAYS

**2 for price of 1. Fully restored and modernized Stanford White Epoch mansion, beautiful architectural details, 4 master bedrooms, 3½+ bathrooms, charming sunporch... PLUS... stunning 5 bedroom Carriage House with original stalls, awninged deck, both with view of Hook Pond in near distance. Shown by appointment only. Other bargains starting at $32,000.**

**BEADLE REALTOR** (516) 324-4040.

### COVE NECK

**Nice view to Stamford, Connecticut. Great Boat House $1,200,000. Call Liz at (516) 922-6111.**

**O'KEEF HUTCHINSON & DOWNING, INC.**
24 Audrey Ave. Oyster Bay, N.Y. 11771

### North Salem $89,500
### 1825 SCHOOL HOUSE

**Lovelingly converted by famous TV star into indoor-outdoor gem of house and pool on 2 private acres, ideal for entertaining.**

**LESLIE H. FINLAY**
Realtor (914) 277-3650

CLAYTON, N.Y.
### 1750 ACRE ESTATE

**In 1,000 Island area. 82 acre lake and several smaller lakes and ponds wholly contained on property. Frontage on Navigatable river leading into Lake Ontario & St. Lawrence Seaway. Prestigious manor house, charming guest cottage, several large barns, etc. Low taxes. Breathtaking & magnificent in every detail. Ideal for wealthy individual, sportsman, corporate headquarters or hideaway, subdivision or investment. A sacrifice at $675,000 with $200,000 cash down. Also available is an adjoining parcel of 36 acres with additional frontage on Chaumont River, containing a 10 bedroom lodge with huge lounge & kitchen & heated kennel nearby. Asking $45,000. Brokers invited. Contact Steven J. Romer, Esq., 562 Fifth Avenue, New York, N.Y. 10036. (212) 582-2500.**

### GRAMERCY PARK

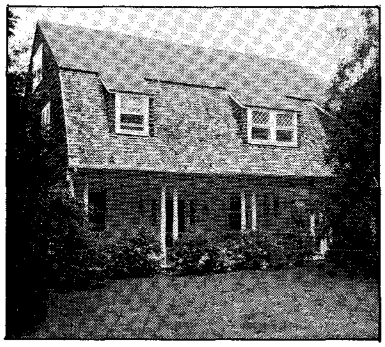
**Elegant triplex in important historic Brownstone. Beautiful living room, dining room, 5 bedrooms, delightful garden plus 2 bedroom income apartment.**

**WILLIAM B. MAY CO., INC.**
85 Christopher Street 691-1400

### CATSKILL MOUNTAINS

**Secluded Catskill Mountain lodge on 4½ evergreen acres. Lodge is an unspoiled beauty built about 1880. 4 fireplaces, 5 bedrooms, electric central heat, living room, library, dining, rec. room, 2 studies, servant's apartment; 2 car garage with studio. Many antiques. $48,000.**

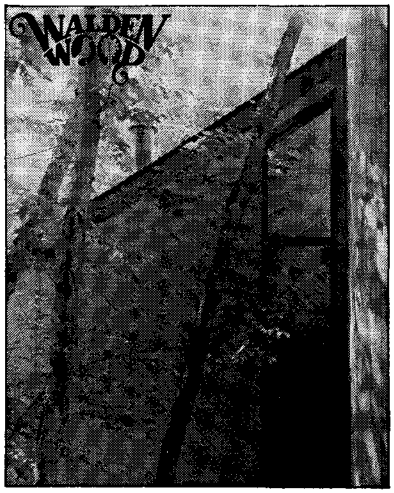
**REDMOND AGENCY**
Route 28, Arkville, N.Y. 12406.
(914) 586-2696 Closed Sundays



### EAST HAMPTON

**Totally renovated house within comfortable walk of Main Beach. Spacious yet manageable. Many exceptional features. $225,000. Shown by appointment:**

**EDWARD F. COOK, REALTOR**
40 Newtown Lane East Hampton, N.Y.
(516) 324-9600



## Pre-Construction Sale in a private forest.

Just 116 clustered contemporary homes with private backyards amidst 21 acres of forest. Spectacular Clubhouse with many facilities; 35 min. from Grand Central. From the $60's to $80's.

N.Y. Th'way to ex. 7 (Rt. 9A, Ardsley); turn rt. 2 blocks to light, left onto Ashford Ave. Over bridge to Price St., turn left. At end, rt. 1 short block then left on Ogden Rd. Look for Walden Wood sign on your right.

**Ogden Road, Dobbs Ferry, New York.**
**(914) 693-4978 / (914) 693-4333**

This advertisement is not an offering in the Walden Wood Homeowner's Assoc., which can be made only by formal prospectus.

## GREENWICH, CONNECTICUT

Spectacular Contemporary on over 4 beautiful acres with pond frontage and access to river, Audubon land and riding trails. Family room with fireplace & wet bar, indoor heated pool, sauna, 4 bedrooms, 3 baths. A rare offering.

**NEWHALL & OGILVY**
(203) 869-8100

## ROCKLAND COUNTY, NEW YORK

200 year old farmhouse with young ideas. Wide planks, beams, 3 fireplaces, beehive oven, plus new kitchen & baths, sauna, greenhouse. 3 or 4 bedrooms, 4-car garage, barn, heated pool, stocked pond. 3 secluded acres in Pomona-Suffern, $124,500.

**Jan Connor Realtor** (914) 634-2359

UPPER GRANDVIEW *$129,000*

## PANORAMIC RIVER VIEW

1 acre terraced gardens with privacy! Wraparound porch and decks! True Center Hall, spacious! Enchanting views from living, dining, fireplaces, modern kitchen suite with back staircase, 4 bedrooms, 2½ baths, library with separate entry! Studio suite with river view!

**Helen Skjerding, Realtor** (914) 358-0451

## Looking for Privacy? Look to...

... CLAM ISLAND, if you love the water. This 20-acre property in the Town of Southampton, private but not remote, accessible by 4-wheel-drive vehicle, offers the natural beauty of a terrain heavily forested with a variety of oaks and mountain laurel. A fisherman's and boatman's paradise, there are 1½ miles of waterfront and 3,000 feet of sandy beach on Noyack Bay. Nearby are a 190-acre wildlife sanctuary and the Noyack Golf and Country Club. Offered at $350,000. Brochure

... FIVE ANGELS RANCH, if you prefer the serenity of the mountains. In the starkly beautiful rolling uplands of south central Arizona, the luxurious hacienda, commissioned by its prominent owners, is set against a hill in an organic flow of whitewashed masonry on interconnected levels. Several trellised terraces, one with pool, overlook the valley. The beautiful interiors by Billy Baldwin are a perfect complement to the architecture. 7,150 acres (150 deeded) with all necessary facilities for a working ranch. Offered at $1,000,000, including furnishings and livestock. Brochure

**Sotheby Parke Bernet International Realty®**

Fur further information, please contact us at 980 Madison Avenue, New York 10021, telephone (212) 472-3465, 3400.

## East Hampton - Amagansett Serenity on the Water

WATERFRONT 1.4 acre land parcel, 225 feet on Gardener's Bay. Terms available. $75,000.
WATERVIEW 1.456 acres land parcel, look out over Gardener's Bay. Terms available. $30,000.

**JACK DOUGLAS REALTY**
54 Main St., East Hampton, (516) 324-1133

Ideal Family business, Restaurant & English Pub, busy year-round operation, on beautiful Shelter Island, Long Island, 2½ hours from New York City. Live and work in this charming renovated building on 2 acres. Walk to beach and golf. Asking $150,000. Terms available. Call Mr. Michael:

**HALLOCK REALTY**
Shelter Island, L.I., N.Y. (516) 749-0800

## HYDE PARK, VERMONT

Contemporary house, pool, 3-bay garage in the Worcester range. View must be seen to believed. 29+ acres, mostly wooded, brook. Easy drive to Stowe and Jeffersonville. Offered with all furnishings and utilities. Priced by owners to sell. Call:

**(802) 888-3708** **(212) 934-7011**

## CATSKILL MINI-ESTATE

12 secluded acres with splendid distant views surround custom designed 1100 square foot thoroughly insulated contemporary home built in 1972 for Manhattan escape. Property includes double field stone fireplace, driven well, large 2 car garage with studio loft/apartment area and 16 x 32 in-ground pool. Beautiful old stone walls define boundaries. Immense charm. $55,000.

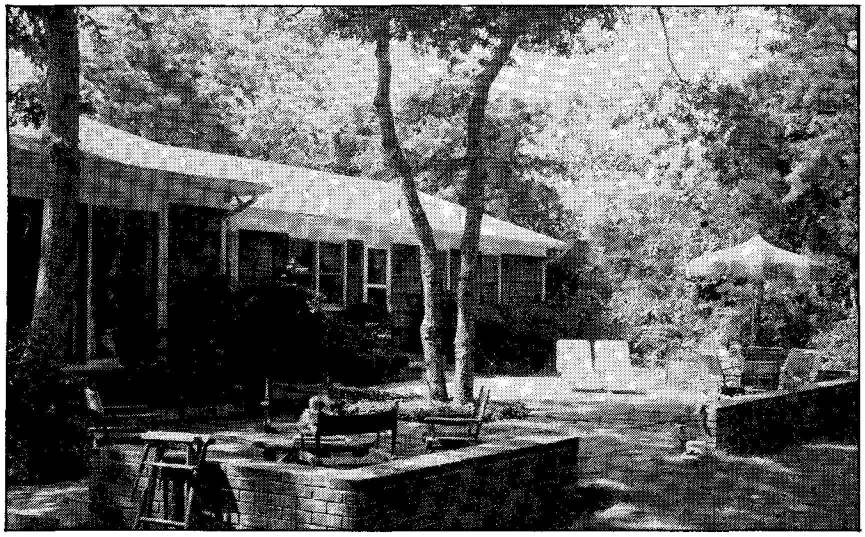
**Owner - (607) 746-3520, Delhi, N.Y.**

## LLEWELLYN PARK, N.J.
## Mansion on 3.5 Acres

Private security. Pool, greenhouse, carriage house. 30 minutes NYC. $295,000. Call Lynn Warner:

**The Degnan Company**
(201) 467-3883

# TOWN & COUNTRY PROPERTIES



## EAST HAMPTON

THE perfect retirement house in the estate area. Beautiful, comfortable and oh, such easy maintenance. One story with built-in vacuum, air conditioning, full cellar. On one acre plus. Three master bedrooms, two master baths, maid's room and bath. All the amenities! and mostly furnished. Asking $170,000. Exclusive with:

**MRS. CONDIE LAMB AGENCY**
229 Main Street East Hampton, NY 11937
(516) 324-2424

## THE HOUSE WITH EVERYTHING

**PRICED BELOW MARKET** - Large, beautiful designer house on almost 2 acres of deep woods with pond. 2 story glass living room with overhanging balcony-study, large fantastic gourmet kitchen, 4 bedrooms, 3 baths, 4 fireplaces, playroom, workshop-basement, central air conditioning, protected path to Elementary School. Immaculate condition. West Nyack, $120,000.

**Wright Bros.**

(914) 358-3050

## STONE HOUSE & BARN

Large home on 3 acres with river view. 9 rooms include living room, formal dining room, front to back master suite, new kitchen, 3 fireplaces, slate porch. Barn needs restoration. Owner anxious, $139,000 in Grandview, N.Y.

**LYDECKER AGENCY**
NYACK (914) 358-3700

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## EXCLUSIVE ESTATE

Over 7 acres in Northern Westchester. Original and unique in every detail. Designed for active family and horse-lovers. Move into the home that is filled with love, care, warmth and sunlight; your children will attend the Lewisboro and John Jay Schools where our children found success and built a fabulous reputation.

Contains original designs, handcrafted features, and extras, too numerous to list, including 7-8 bedrooms, central air conditioning, 4 zone heating, intercom, huge open living room with fireplace and adjoining garden room, bright open dining room surrounded by deck, eat-in kitchen containing self-cleaning double ovens, dishwasher, new refrigerator-freezer, etc., incredible library-study-den, including hardwood dance floor, ballet bar, floor to ceiling mirrored wall, etc., new plush carpeting throughout, entertainment deck, stone barn, pool, brook and magnificent landscaping, combining planned beauty with nature. Low taxes. Relocated; asking $295,000 or best offer. Call Steven J. Romer, (212) JU 2-2500.

## NEW YORK CITY LANDMARK - STATEN ISLAND

1835 Greek Revival house. 10 rooms plus 3 room apartment. New wiring, plumbing and kitchen. Woodburning marble fireplaces. Near ferry, huge yard, off street parking. Needs paint; not suburbia. $43,000. Call Collect: SINISI, (303) 222-8727.

## Berkshires - Great Barrington 8 Acres - Lakefront

240+ feet frontage on private lake, virgin hemlock, white birch. Border 500 acre preserve. Principals only. $24,900, 15 year terms.

**(212) 580-8984**

## CATSKILL MTS. - DELAWARE COUNTY

184 Acre Estate - beautiful 10 room Colonial Home in excellent condition. Large barn for horses or beef. Your own 3 acre lake stocked with fish. This property will suit the most discriminate buyer. Asking $150,000.

**VISTA REALTY**
Margaretville, N.Y. (914) 586-3393

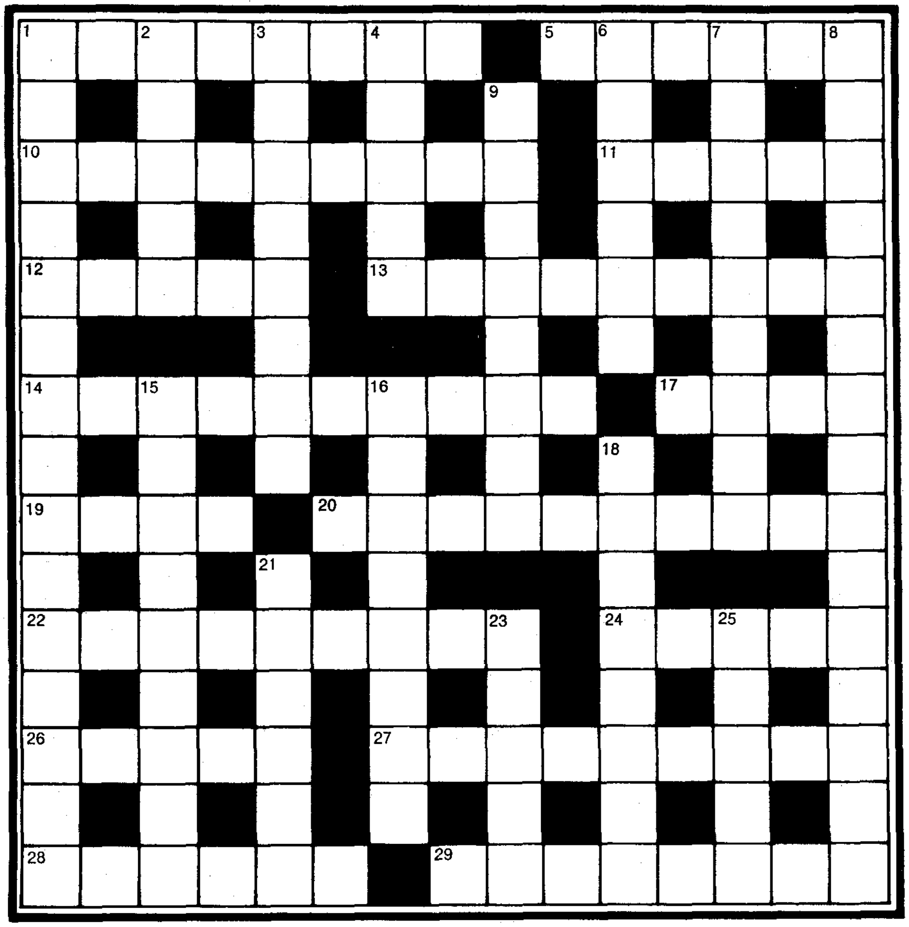
## EAST HAMPTON - AMAGANSETT

Charming two story frame residence on approximately 2½ acres of beautifully landscaped property. Adequate space for pool and tennis court. Walk to ocean. $95,000. Shown by appointment only. Call:

**JAMES P. AMADEN,**
**J. EDWARD GAY JR. AGENCY**
**(516) 324-0041**

# WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



## Clues

**ACROSS**

**1** Indifferent football transfer, quite possibly, lacking the appropriate written permission? (4, 4)

**5** Got the article ready—placed it indeed perhaps! (6)

**10** Could be I sat with Laura in this country. (9)

**11** Play rugby with little science but a lot of spirit. (5)

**12** "Storied of old in high immortal verse of dire chimeras and enchanted ———" (Milton) (5)

**13** Build quarters for the officers and don't do it neatly! (4, 1, 4)

**14** Suicidal way to take a breather? (3, 7)

**17** A case of pins and needles. (4)

**19** See 18 down.

**20** Eleven poets without love manufacture dining-room equipment. (10)

**22** Aid client differently but just the same. (9)

**24** Wheatless tropic island. (5)

**26** Ornament placed in jade coronet. (5)

**27** Different sex in pool causes an outburst. (9)

**28** About to join the team, so stay. (6)

**29** Endless grass—exactly that and nothing more in Lakeland. (8)

**DOWN**

**1** Performing brilliantly in the game—but can anyone see who's doing so? (7, 1, 7)

**2** River leads initially to bird. (5)

**3** Examining in detail by means of employment. (8)

**4** Unusual males in Massachusetts. (5)

**6** Possibly as mild as depressing. (6)

**7** Hill guide is a real old tease! (9)

**8** Home study? (8, 7)

**9** Gloomy and melancholy athlete. (4, 4)

**15** Condemns organisations for writers? (9)

**16** Pains involved in making clothes? (8)

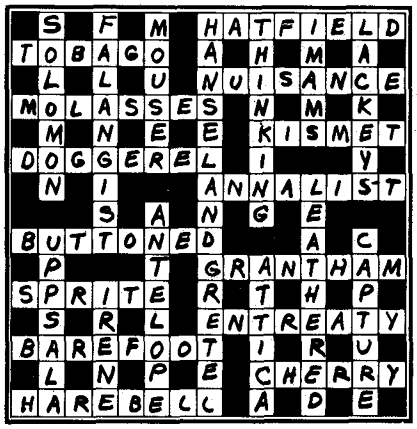
**18** (and **19** across). Violent and angry when taking masses of hair out of the food! (3, 5, 4)

**21** Brilliant editor certainly gave someone the eye! (6)

**23** Outcast to repudiate in reverse. (5)

**25** Chief charge. (5)

**Solution to last issue's puzzle:**



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| H | A | R | E | B | E | L | L | ■ | A | ■ | D | ■ | E | ■ |

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Be
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and I can't boil water, either.
that's the breaks.
B&H 100's
BENSON & HEDGES 100's
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Regular and Menthol

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

18 mg. "tar," 1.0 mg. nicotine av. per cigarette, FTC Report Dec. '76.

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Teleprompter is the nation's largest cable television company. With over 1,000,000 subscribers. In 32 states.

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Write for free brochure "Trinitron Plus," Sony, 9 West 57 St., New York, N.Y. 10019.
Actual Teleprompter Cable TV picture.

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